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Editors

George C. Compton, George Meek, Flora L. Phelps

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Samuel Muschkin

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MEMO FROM THE EDITORS

● Readers of the English edition of AMÉRICAS who know Spanish or are studying it will be glad to learn that beginning with the April issue, the Spanish edition will once more be published in Washington. This should eliminate the excessive delays in mailing that edition to subscribers that occurred when it was being printed in Buenos Aires.

● Ephraim G. Squier, scientist and diplomat who did admirable work in both fields a hundred years ago in Central America and South America, is the subject of "Diplomat on the Trail of the Incas" (page 3). Our account of his work, and the remarkably clear picture he presented of Peru in his day, was written by Estuardo Núñez, director of the Institute of Literature of San Marcos University in Lima, and a frequent contributor to AMÉRICAS and many other publications of the Hemisphere.

● A twentieth century visit to Peru—this one by a team of scientists—is described in "Mission to Peru" (page 8). This is the story of the first OAS detailed study to aid development planners in an individual member state.

● A dramatic observance of Holy Week in a little town in Brazil prompted Walmyr Maranhão to write "Passion Play in Fazenda Nova" (page 11). Maranhão, a native of Recife and graduate of the law school there, is a journalist now residing in São Paulo.

● "The Horses That Discovered America" (page 14), the story of the spread of the Spanish horses and their importance in the New World, was written by Donald E. Worcester, a professor of history at the University of Florida and managing editor of the *Hispanic American Historical Review*.

● Matilde de Ortega of the PAU Editorial Division tells of the work of an unusual Argentine publisher in "Books to Treasure" (page 19).

● "The Charm of Colombia" (page 25) is a vivid description of the folkways of various regions of the country by Germán Arciniegas, essayist and historian who is now Colombian Ambassador to Italy. It is part of a section of a book soon to be published in the new American republics series of the PAU Editorial Division.

● T. Graydon Upton, executive vice-president of the Inter-American Development Bank, presented to the American Assembly in Pittsburgh a paper that appears on page 30, in condensed form, as "New Look for Operation Pan America."

● A nature lovers' paradise in Uruguay is described in "Quebrada de los Cuervos" (page 32) by José Pereira Rodríguez. First vice-president of the Uruguayan National Academy of Letters, Pereira Rodríguez is honorary director of the Academy's *Revista Nacional*.

● Francisco Ayala, author of the allegory "The Prodigy" (page 22), has taught at universities in Argentina, Brazil, and Puerto Rico, and is now at Rutgers University. He has written numerous essays on sociology and political theory; among his works of fiction, his most recent novel is *Muerte de Perros* (To Die Like a Dog).

THE OAS

IN ACTION

CARRYING OUT A BORDER SETTLEMENT

The Inter-American Peace Committee, which visited Honduras and Nicaragua for more than a week in mid-March to help with arrangements for carrying out the territorial settlement involving the two countries, reported from the border that the governments were reaching agreement on all remaining problems.

The settlement, noted in this space in February, came as a result of the decision by the International Court of Justice at The Hague upholding the 1906 arbitral award by King Alfonso XIII of Spain, which had given Honduras title to a disputed area along the Coco River on the Caribbean coast. Nicaragua agreed to withdraw all its officials and troops from the zone immediately. The residents were permitted to choose either Honduran or Nicaraguan citizenship. Those preferring Nicaraguan status were to be resettled in Nicaraguan territory. A source of difficulty in the execution of the agreement has been the desire of some residents in this category for a longer period than originally provided in which to dispose of their property and arrange for relocation.

A Honduran-Nicaraguan Mixed Commission, presided over by the Chairman of the Peace Committee, Ambassador Vicente Sánchez Gavito of Mexico, remained on the spot to smooth final arrangements.

THREE-WAY COLLABORATION

Positive results were achieved in the first regular period of meetings of the ad hoc committee on inter-agency cooperation made up of OAS Secretary General José A. Mora, Inter-American Development Bank President Felipe Herrera, and Dr. Raúl Prebisch, Director of the UN Economic Commission for Latin America.

It was decided that the annual economic survey of Latin America should be a joint undertaking of the OAS and ECLA secretariats, but with the OAS taking executive responsibility. This study will be descriptive and objectively analytical; it will not include appraisals of economic policy or recommendations, which the agencies may transmit independently.

The ECLA secretariat will be in charge of the planned over-all country studies, another joint project, to be carried out by technical missions that will also offer advice on development.

Technical assistance in specific fields will continue to be provided by the separate agencies, but they will keep each other informed.

A special committee on which all three agencies and Harvard University will be represented will work to promote reform and strengthening of tax systems in Latin America. It will organize conferences on tax administration and policy to be held in Argentina and Chile.

BANK'S FIRST LOANS

The Inter-American Development Bank has reached the stage of actual lending. During February and March it made three loans to service and development agencies in Peru, Bolivia, and Paraguay.

The first loan, of \$3,900,000, partly in dollars and partly in Peruvian sols, went to the Corporación de Saneamiento (Sanitation Corporation) of Arequipa, Peru, for basic improvement and extension of the city's water and sewer systems. The water supply has been deficient, with 37 per cent of the inhabitants living in units lacking water and sewerage connections; sanitary conditions have been unsatisfactory and complicated by the use of polluted water for irrigation of crop lands.

The project provides for construction of water treatment plants, storage facilities, distribution lines, sewer lines, and a sewage treatment plant.

The loan is for 14 years, and bears interest of 5¾ per cent (including the 1 per cent commission allocated to the Bank's special reserve). Two private U.S. banking firms are participating in the earliest maturities of the loan.

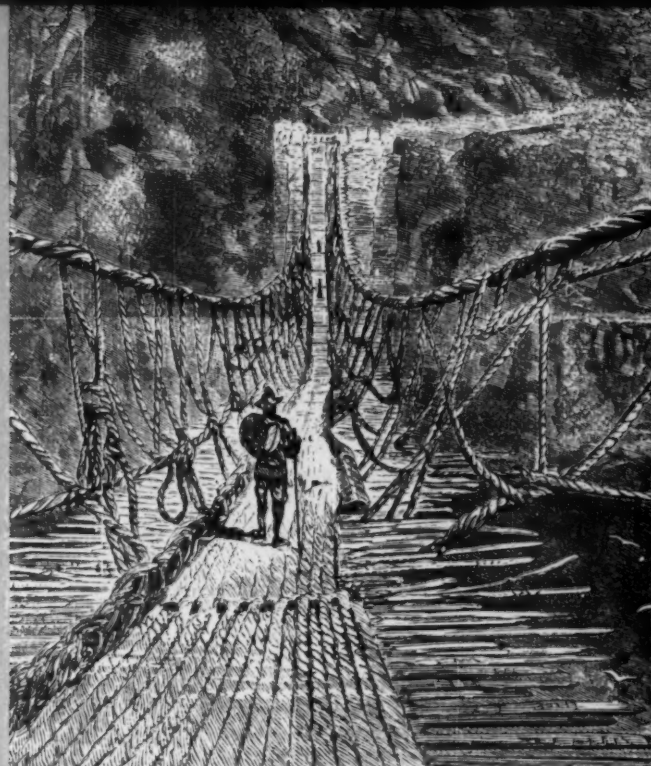
A credit equivalent to ten million dollars went to the Bolivian Development Corporation. This loan was made from the Bank's Fund for Special Operations, rather than its regular capital. It bears interest of 4½ per cent and will be repaid in twenty semi-annual installments, the first ten in bolivianos, the rest in dollars and other foreign currencies advanced. It is designed to overcome the current stagnation of the Bolivian economy by providing money for high priority projects.

Out of the loan, the Development Corporation will finance projects in agriculture; mining; industry; irrigation and drainage, both in the Altiplano and around Villamontes in the southeast, where resettlement is to be encouraged; electric power, involving mobile thermal units for six cities; and other specific items.

Also from the Fund for Special Operations, three million dollars was advanced to the National Development Bank of Paraguay, for relending to private borrowers needing relatively small, medium-term credits for agricultural, livestock, forestry, and industrial development.

Much of the money will go for importing farm machinery and improving pasture, and the rest for industrial projects. This loan is for ten years, at 5¾ per cent interest. While it will be disbursed in dollars and other currencies of member countries, it will be repayable in guaranis.

Diplomat on the Trail of the Incas



Ephraim G. Squier, U. S. Envoy Extraordinary

ESTUARDO NÚÑEZ

THE BROAD RANGE and thoroughness of his investigations place Ephraim George Squier (1821-1888) among both the most outstanding men of science and the most prominent workers in the field of inter-American understanding. His extraordinary scholarship was applied to every sector of the Hemisphere.

Born in New York to a North American father and a German mother (whose maiden name was Külmer), from his early youth Squier felt the urge to explore the ancient American ruins. In school his talent for letters and arts was awakened; he won a poetry contest and showed a remarkable aptitude for drawing. Once he received his master of arts and civil engineering degrees, with honors, Squier turned his back on the advantages of an ordinary professional career. With the archaeologist Davy, he explored the remains of past civilizations in New York State and in the Mississippi Valley, in 1841 and 1842, when he was barely past twenty. Some years later he published two monographs on the results of those investigations: *Ancient Monuments of the Mississippi Valley* (Washington, 1848) and *The Antiquities of the State of New York* (Buffalo, 1851).

The possibilities for archaeological exploration in the United States were limited, and other areas of the Hemisphere offered more promising prospects. Around 1848 Squier read the reports of his compatriot John Lloyd Stephens, a renowned archaeologist who had found and

described the marvelous ruins of the Maya Empire in Yucatán and Central America. In order to get a firsthand look at those ancient Maya cities, Squier accepted a diplomatic appointment from the U.S. Government as commercial attaché in Central America, stationed first in Nicaragua and then in Honduras. Official duties kept him from starting at once on studies and excavations but did provide him the opportunity to examine cultural, economic, and technical problems.

When he returned to the United States in 1851, he published two books recounting his adventures and his observations outside the limits of his post, (*Nicaragua, Its People, Scenery, Monuments, and the Proposed Inter-oceanic Canal*, New York and London, 1852, and *Waikana; or Adventures on the Mosquito Shore*, under the pseudonym Samuel A. Bard, New York, 1855). In 1853 he returned to Central America to draw up the plans for the interoceanic railroad in Honduras, and at that time he prepared a remarkable monograph on the economic, geographic, and historical situation of the neighboring countries (*Notes on Central America: Honduras and San Salvador and the Proposed Honduras Interoceanic Railway*). It was dedicated to Karl Ritter, one of the originators of scientific geography, and published in New York by Harper & Brothers in 1855.

The death of John Lloyd Stephens in 1852 again turned Squier's attention to the significance of the work done

by his compatriot in revealing the imposing archaeological legacy of the Mayas. He was drawn, too, by the picture of the Inca Empire presented in his admired friend William Prescott's famous book, *The Conquest of Peru*, which had just been published and had met with great scientific and commercial success. Moreover, he was keenly aware of the interest aroused by the accounts of Humboldt's trip to the southern regions of America. So Squier began to make plans to go to South America. Since he lacked personal wealth, he had to count solely on the salary from his diplomatic post and the meager payments for his writings. By that time, when he was thirty, he had made an unprecedented contribution to the bibliography on North and Central America. He had made numerous translations and done various commentaries. His studies provided invaluable source material. But the effort had been exhausting to the point of seriously endangering his health and even threatening total blindness.

Toward the end of 1860 doctors prescribed complete mental and physical rest, which put an abrupt end to his work in Central America. That date was to mark a notable change in his destiny as a scholar. When after two years he was able to resume some activity, the Department of State sent him on a special international mission in South America, but to no exhausting post. He expressly chose a country where he could do further work in anthropology, a field in which he was already prepared. He yearned to do in Peru—a virgin area for researchers—what he had seen accomplished in Yucatán and Nicaragua by Stephens, called “the gifted hero of the Maya world,” and by his noted companion, the British engineer Frederick Catherwood, a celebrated artist and draftsman. Squier combined the abilities of both: he was ethnologist and engineer, man of science and artist with pen and brush.

When Squier arrived in Peru in the latter part of 1863, still somewhat enervated by his illness, he brought with him a profound longing to do careful archaeological and ethnographic research. He had done much background reading in the excellent volumes of Prescott (his model since his youth); of Humboldt (his teacher, along with Ritter, in the new approach to geography and natural science), of other explorers like Stephens; and, above all, of Von Tschudi and Karl Scherzer, who had preceded him in Peru.

But he could not start at once on any scientific work. He had first to complete an official mission, which he did successfully.

In Peru in those years serious difficulties had come up between U.S. citizens, who in various activities had suffered alleged damages, and the Peruvian Government, which had been called on to pay indemnities. The North American claimants had applied to their own government for help in winning their case, which turned a private affair into an international incident. Peruvian businessmen made similar charges against the U.S. Government. There were two unsolved questions: that of two ships flying the U.S. flag, the *Georgiana* and the *Lizzie Thompson*, which in 1857 had been seized, with their smuggled



Idol at Zapatero, drawn by Squier in Nicaragua

loads of guano, by the revolutionary leader General Vivanco; and that of the U.S. agent Sartori, who had been taken into custody on account of his ties with the same Vivanco. When U.S. Minister Clay intervened on behalf of Sartori, the Peruvian Government requested his withdrawal. In high-handed fashion—no one had yet dreamed of “good neighborliness”—the U.S. Government had tried to impose solutions that defied Peruvian sovereignty, without waiting for legal decisions. For some years feelings toward the United States had been none too friendly. In 1862 the hope was for re-establishment of cordial relations.

The foreign policy of the United States had changed abruptly when the great Abraham Lincoln became President. His anti-slavery stand at home was consonant with his democratic gestures in international policy, as he sought to re-establish friendly egalitarian relations with the southern nations of the Hemisphere. Lincoln was the first “good neighbor,” with the new turn of relations with Latin American nations like Nicaragua, Venezuela, Colombia, Mexico, and Peru. He tried to introduce a friendly note from the moment of his inauguration in 1861. A critic of our day, Emeterio Santovenia, gives an

authoritative explanation of Lincoln's attitude:

"The President made known his principal ideas on inter-American policies to various nations of the Western Hemisphere. . . . To Peru [he expressed] the conviction that he cared more about cordial relations and the satisfaction that would come with their renewal than about the happy outcome of financial demands and . . . (in general to all the sovereign countries of Latin America) the resolution, confirmed by memorable events, to eliminate misgivings and grievances by having mixed commissions study and pass judgment on the unsolved questions of damages claimed by U.S. citizens, who were to be advised that in the future they should not count on their government to demand reparation for damages suffered in carrying on their private affairs in foreign lands. . . . Naturally, two years (1861-63) were enough to accredit the name of Lincoln in Latin America as the executor of an honorable and just international policy."

As a first step in this new era in relations with Peru, Ephraim George Squier was appointed as the Commissioner of the United States to serve on the mixed commission charged with solving the pending problems. Squier was a level-headed man, guided by cultural interests and with proven diplomatic experience in Nicaragua and Honduras, where similar conflicts had occurred.

Squier arrived in Lima shortly after the death of President San Román, according to a passage in his book, when the second Vice-president General Diez Canseco was in power. Squier recounted whimsically that Diez Canseco gave a banquet for the mixed Peruvian-U.S. commission, with the diplomatic corps and high government officials also in attendance. The affair led to an embarrassing discussion of the protocol for seating. Since the commission members of both nations had plenipotentiary status, they had to be considered as high-ranking diplomats or as judges equal in rank to those of the Supreme Court. After prolonged deliberations, the problem was solved by seating Squier across from the

Ambassador of Ecuador and the representative of the King of the Sandwich Islands (now Hawaii). The delay in seating had an ill effect on the whole affair, since the food had grown cold in the meanwhile. Squier suggested humorously in his book that it would have been a splendid idea for the Palace to add to its culinary apparatus a good patent heater.

Neither this incident nor the intemperate attitude of part of the press was an obstacle to the successful progress of the commission's deliberations in the old gray Palace of the Inquisition in Lima. Squier listened half-heartedly to long and boring quotations from Vattel, Puffendorf, and Wheaton, "valuing guano with an indifference that might startle thrifty farmers, and disposing, in a day, of reclamations which had sent more than one war-vessel around the Horn and had even brought on the direful catastrophe of striking the [U.S.] flag of an envoy extraordinary [Clay]." In that setting—Squier added in his account—near where more than a hundred heretics had been burned and more than three hundred whipped, "the day came back to the failing vision, and the glorious light once more vibrated on responsive nerves, and filled the sinking heart with joy and gratitude." After six months of patient and wise efforts that culminated in success—thanks largely to Squier's tact, deliberation, and geniality—the commission's work was done.

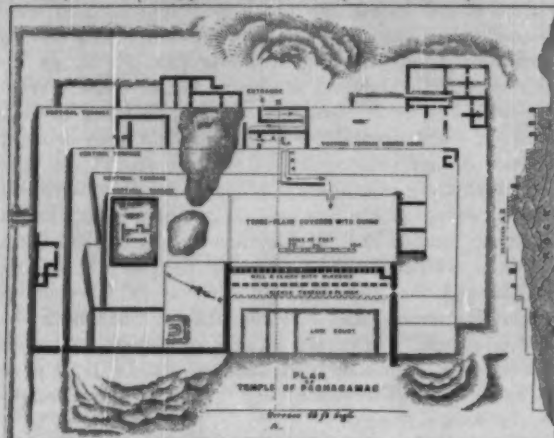
Feeling as good as new and being right in the center of the ancient culture and civilization that he had dreamed about during many tropical nights in Central America, Squier began his explorations throughout Peru. He concentrated on the study of archaeological monuments, which were, to his mind, the only positive, authentic witnesses of the way of life of the ancient inhabitants of Peru and of America. His trips and explorations kept him busy for more than a year and a half of the three years he spent in Peru. "During that time I probably went over more ground than any of my predecessors

Coati Island and crown of the Andes seen from Palace of the Inca on Titicaca Island (Island of the Sun), Lake Titicaca





View of Pachacamac, pre-Inca site twenty miles south of Lima



Squier carefully measured and drew plans of the monuments. Temple of Pachacamac

in the same field. I carried with me the compass, the line, the pencil, and the photographic camera; knowing well that only accurate plans, sections, elevations, drawings, and views can adequately meet the rigorous demands of modern science," the North American researcher wrote, giving an idea of his modern work methods. He added that these methods could "render what mere verbal description would fail to make intelligible."

Once he had explored the most important ruins of central and northern Peru, Squier turned southward and, traveling by boat with occasional horseback excursions, followed the coast as far as Islay, the port of Arequipa. Although he did not reach Arequipa, he wrote in glowing terms of its individualistic architecture, its temples, and its mansions. The cathedral, a vast and imposing structure before the earthquake of 1821, had a locally cast bell said to be larger than that of St. Paul's in London. From Islay he continued to Arica, and from there to Tacna.

For Squier the major attraction in southeastern Peru was Lake Titicaca. Countless legends about the place had seduced him. Not wanting to follow the traveled route from Arequipa to Juliaca, he chose the harder and less known road from Tacna to Desaguadero. Dangers and weird adventures lurked in that inhospitable, uninhabited, barren, rugged, and merciless region. Squier must have overcome such obstacles as yawning abysses, hunger and thirst, lack of human assistance, cold, altitude sickness, and other ailments. It was there that he reached his peak as an explorer and that his genius as an artist and a poet came to full flower. The wildness of nature served him as a constant stimulus, and the very privations were

sources of inspiration. His account acquired an unusual lyricism and an intensity of style that he was not to surpass in other chapters. After many weeks of arduous trekking he finally came upon the extraordinary spectacle of the great lake. The splendid sight made up for all the challenging risks. Tiahuanaco and its imposing stone ruins spellbound and inspired him. There he wrote, with all the emotion of the overwhelming encounter, a poem that was discovered among his papers not long ago, in which he describes the sun of the Incas:

Far away among the Andes
Where the Lake of Titicaca
Lies in grand and silent beauty,
And the snowy peaks around it,
Are reflected in its waters,
And its many isles, and headlands,
Cast broad shadows on its bosom,
Here the Sun in regal splendor
From the rocks of Titicaca
First commenced his journey westward,
Rising from the sacred island
To his pathway in the heavens.
He illumined all creation,
Kissed the hills and kissed the valleys,
Kissed the winds and kissed the mountains.
All the stars far up in heaven,
With the moon too, bade him welcome,
Hailed him King, and Lord and Master.
Thus he spoke unto his children
As he left them sad and lonely.

There, face to face with the extraordinary grandeur of the landscape of the Collao plateau, the hidden poet within Squier emerged, the poet who had not sung since the far-off days of his youth. Emotion also filled the admirable prose of the narrative passages he wrote in that region, which utterly captivated his spirit that was so anxious to penetrate the secret of nature and of man.

Then Squier took the route to Cuzco. He made slow progress, stopping in important villages and towns along the way, where he observed customs, attitudes, clothing, popular festivals—when there were no monuments to measure with his tape or to sketch with his tireless pencil.

Just as on the coast, and as on the plateau of Lake Titicaca, Squier felt that in Cuzco he was living an imperishable experience. He was constantly active in and around the city during the months he spent there. His description covered everything: the plan of the city, its ancient and colonial monuments, the natural setting, the near-by ruins, the customs, and also the Indians, the human factor that had created all that ancient grandeur. His descriptions were precise and detailed, and to them he added the ground plans of the fortifications at Ollantaytambo, the Intihuatana of Pisac, the fortress of Sacsahuamán, and other Inca structures. He documented his work thoroughly by reading ancient Spanish and mestizo chroniclers, and above all Garcilaso. In the region of Cuzco he carefully checked a zone with a radius of over thirty miles. There is no doubt that Cuzco left a profound mark on his spirit, as is shown by the liveliness of his account.

For the return to Lima he chose the route through Anta, Apurimac, Abancay, and Huamanga, across the cordillera. He descended to the coast at Pisco. It was not

a hurried return, since he stopped wherever he could find worthwhile traces of human activity or extraordinary natural phenomena. This itinerary provided the opportunity for his famous description of the gorge of the Apurimac and his celebrated drawing of the hanging bridge across the river, the site of a fateful literary meeting of science and fantasy.

There is no doubt that the sight of the bridge was overpowering, for Squier stayed there several days, studying it, taking measurements, making notes, drawing, making daguerreotypes and photographs. One of these reproductions was published soon afterward in *Harper's*, to which Squier sent his travel journals. Twelve years later, an impressive view of the bridge was to appear in his book *Peru, Incidents of Travel and Exploration in the Land of the Incas*.

The bridge, built during the reign of the Quechua emperor Inca Roca two centuries before the coming of the Spaniards, was preserved until some twenty years after Squier saw it. Before his time, it had been crossed and described by various Spanish chroniclers of the conquest, and in the nineteenth century by the U.S. mariner Lardner Gibbon and by the English traveler Sir Clements R. Markham. All had described it in routine fashion and made careless, inexact measurements. Squier measured it to the inch, showing its harmonious proportion, 148 feet long and at its lowest part 118 feet above the river. He wrote further:

"Between two enormous cliffs, which rise dizzily on both sides, and from the summits of which the traveler looks down into a dark gulf [is the bridge] looking like a mere thread. It was a memorable incident in my traveling experiences, the crossing of this great swinging bridge of the Apurimac."

Unlike his predecessors, Squier sketched and described that bridge with an artist's sensitivity, so perceptively that he could communicate it to the men of later times. His skill at drawing and his gifts as a poet were to be an invaluable inspiration for a man of science and for a novelist.

The man of science was Hiram Bingham, who fifty years later was attracted by the fascinating drawing and wanted "to experience the shudder of crossing the bridge"; he went to Peru and discovered the sacred city of the Incas, the imposing ruins of Macchu Pichu.

The novelist was Thornton Wilder, who, on wings of imagination, wrote his celebrated novel *The Bridge of San Luis Rey* around the central theme of the bridge over the Apurimac, giving it a role in the plot. Wilder described the imagined bridge in this way:

"The bridge . . . had been woven of osier by the Incas more than a century before. . . . It was a mere ladder of thin slats swung out over the gorge, with handrails of dried vine."

Never did Squier dream of the force of the power of suggestion of those vivid pages in his archaeologist's diary and of the drawing that had been inspired by his emotion when face to face with the wildness of nature conquered by the ingenuity and skill of the ancient man of America.

On his return to Lima, at the end of 1865, Squier stopped only long enough to arrange his papers and personal effects, in addition to some skulls and archaeological objects gathered during his memorable stay in Peru and part of Bolivia. He returned at once to the United States, where, in Washington and New York, he began to prepare his celebrated book of travels in the land of the Incas, which came out in 1877. Excerpts from it were published in various magazines in America and in Europe. Memories of his fabulous travels through unknown regions of his own country, through the tropical regions of Central America (Honduras, El Salvador, Nicaragua, and Guatemala), through legendary Peru, and through Bolivia filled his imagination and inspired his work. He followed closely the vicissitudes and the progress of the Latin American nations he had visited, and he served as consultant on their social, economic, geographic, and cultural conditions for the U.S. Smithsonian Institution, which since 1846 had promoted and encouraged scientific research in the New World. Blindness recurred in the last year of his life and kept him from taking on other projects. He died at sixty-seven in New York, in 1888.

For its scope and precision, his scientific contribution to knowledge of the new nations of Central and South America, along with that of John Lloyd Stephens, is perhaps the most significant made in the social and anthropological sciences during the nineteenth century by a U.S. researcher. But in addition to that he performed an extraordinary service to inter-Americanism when he embraced all sectors of the Hemisphere: his own country, the most important nucleus of ancient Central America, and the most significant regions within the powerful Inca Empire. Into that passionate labor went the ideals of youth, the enthusiasm and the energy of maturity, and the quiet meditation of old age. ☞



Squier's drawing of Inca bridge on Apurimac River
inspired both explorer Hiram Bingham
and novelist Thornton Wilder

MISSION TO PERU



Poverty on subsistence farms in Peruvian Sierra results in heavy emigration. Scene in Callejón de Huaylas between mountain ranges

OAS Makes Its First Country Study

PERU IS A country composed of three contrasting regions kept separate by boundaries that are economic and cultural as well as geographical: the Coast, the Sierra, and the Montaña. The people living in one region have little in common with those living in another. There is a relatively high standard of living on the fertile farms and in the magnet-like cities of the coast, but in the Andean Sierra large Indian and mestizo masses, set apart by their customs, languages, and attitudes, lead a marginal existence on subsistence farms inadequate to support the growing population. Few people live in the Montaña, the vast forested plain to the east of the mountains, and those who do have limited communication with the rest of the country.

The Peruvian Government recognizes that a successful combination of the contributions of all three sectors is the key to national economic growth and a better life for all Peruvians. The factors of production—capital, labor, and raw materials—must flow freely between the regions and the Indians must participate in the economy.

How can this socio-economic integration best be brought about? Peru decided to seek help in solving this problem from the OAS, which was authorized in Resolution I of the Committee of Twenty-one (Buenos Aires, 1959) to study

specific problems of individual member states with an eye to recommending measures that the states could take to spur their economic growth and get the most from their resources. The OAS accepted Peru's request, and planned carefully for this study, the first in which the OAS did extensive work to aid an individual member state in development planning. To come up with the most thorough and most meaningful study possible, the OAS sent a team of experts in various disciplines—economics, agricultural economics, anthropology, sociology, geography, and geology—for three months of on-the-spot investigation last July. Their assignment was to take a detailed look at Peru's economy and its natural and human resources, and to make specific recommendations of help to the Peruvian planners.

Comprising the OAS mission were Raúl Rey Álvarez of Uruguay, then chief of the PAU Division of Economic Development; and these other PAU personnel from Washington: Rubens Vaz da Costa, Brazilian economist; Ismael Silva-Fuenzalida, Chilean anthropologist; Kirk P. Rodgers, U.S. geographer; and Miguel Ángel Castro, Peruvian agricultural economist. Under special contract to serve with the mission were French sociologist François Bourricaud and U.S. geologist Walter C. Stoll. Costa assumed

charge of the mission after Rey Álvarez returned to Washington.

To coordinate the mission's studies with those of other international agencies and those of Peruvian agencies, the Peruvian Government named Adolfo Beeck Navarro and Ramón Ponce de León. The Government also created a high-level advisory committee to work with the mission. Peru paid for its advisers and the local expenses incurred in the study, while the OAS paid for the salaries and travel of mission members.

Once in Peru, the mission set up offices at the joint Peruvian-U.S. Cooperative Rural Development Service (SCIF), which also provided transportation for teams making studies in the interior. Several national and international agencies cooperated closely with the mission.

The OAS study covered central Peru (see map on page 10), from the coast to the eastern border in the Amazon jungle. The region accounts for 23 per cent of Peru's area, 41 per cent of its population, and 60 per cent of its national product. The industrialized market economy of the coastal area has a higher rate of growth than the subsistence economies of the Sierra, so the gap between them is widening and there is a large-scale migration to the coast. But coastal land is mostly desert, and only the river valleys can be irrigated; there the land that is now producing fine cotton, sugar, grapes, and rice is scarce. The Sierra has rich deposits of minerals (copper, zinc, and lead are the most important of some thirty that are now exploited) and offers great opportunities for hydroelectric power development. However, it is handicapped by a very poor concentration of its resources, and relative overpopulation. The Montaña offers an abundance of land of mediocre and marginal quality, but high quality land capable of supporting settlers from the Sierra is scarce. Lumber, coffee, fruit, and some oil are produced in the Montaña.

Since the mission's return to Washington in October, its members have been working full time preparing their report. The details of the conclusions and recommendations being made will not be released until the finished report is presented to the Peruvian Government.

In general, the Latin American countries face similar problems; geographical factors have been a bar to development, and assimilation of races and cultures is not achieved overnight. Population increases in certain regions and cities are greater than in others, and the large capitals and industrial cities are attracting so many people from the farms and smaller towns in the rest of the country that they are hard put to it to supply water and electricity for everyone. These migrations mean unemployment in the larger cities and an even worse economic situation in the smaller vacated ones. In Brazil, the progress in the southeast contrasts markedly with the economic decline in the northeast, and people are flocking south to Rio de Janeiro and São Paulo. And in Peru, the capital grows bigger while the smaller, poor cities grow poorer. New industries are needed to provide jobs, irrigation must be expanded and improved to give a good agricultural base for economic development, new power sources must be found and exploited, and roads

must be put in where they will do the most good to facilitate a free flow of goods from one region to another.

Many countries are currently engaged in efforts to shift their populations around and colonize isolated areas to get the most benefit from their natural resources. But encouraging groups to move is not an easy job because of the psychological attitudes involved, and sometimes these moves create more problems than they solve. That is why the question of colonization must be dealt with from a social as well as an economic point of view.

In many countries very primitive methods of cultivation are practiced. Farming is concentrated in accessible regions, the land becomes exhausted, and the farmer finds himself in a desperate situation.

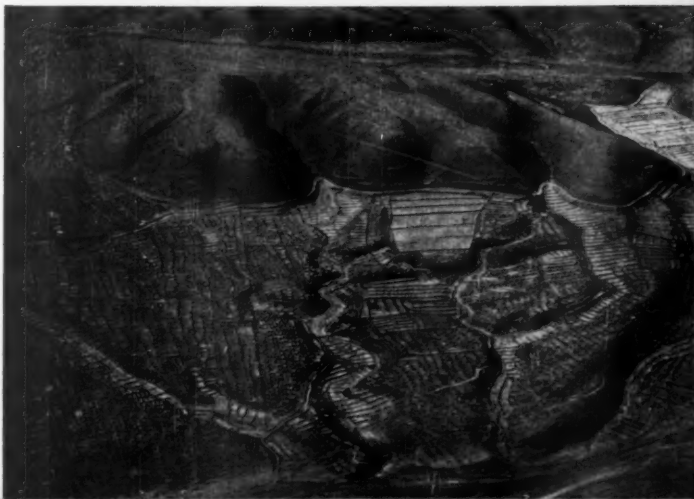
Technical education and agricultural extension are indispensable tools in economic development. People throughout Latin America must be trained to use the best techniques in cultivating their fields. They must learn how to make the most of their mineral resources. And they must learn how to operate machinery in modern industry.

In the Montaña region, not only in Peru but all along the Andean cordillera in South America, is a rich reserve of lumber that must be exploited with due regard for conservation practices to prevent the ravages of erosion and drought.

Agricultural credit facilities must be expanded throughout Latin America. The zone best suited to serve as a



River basin development in isolated Montaña valleys like this one, of Perené River, could provide place for migrants from Sierra



Areas already under irrigation on coast could provide higher yield with projected improvements. Pisco Valley irrigation terraces

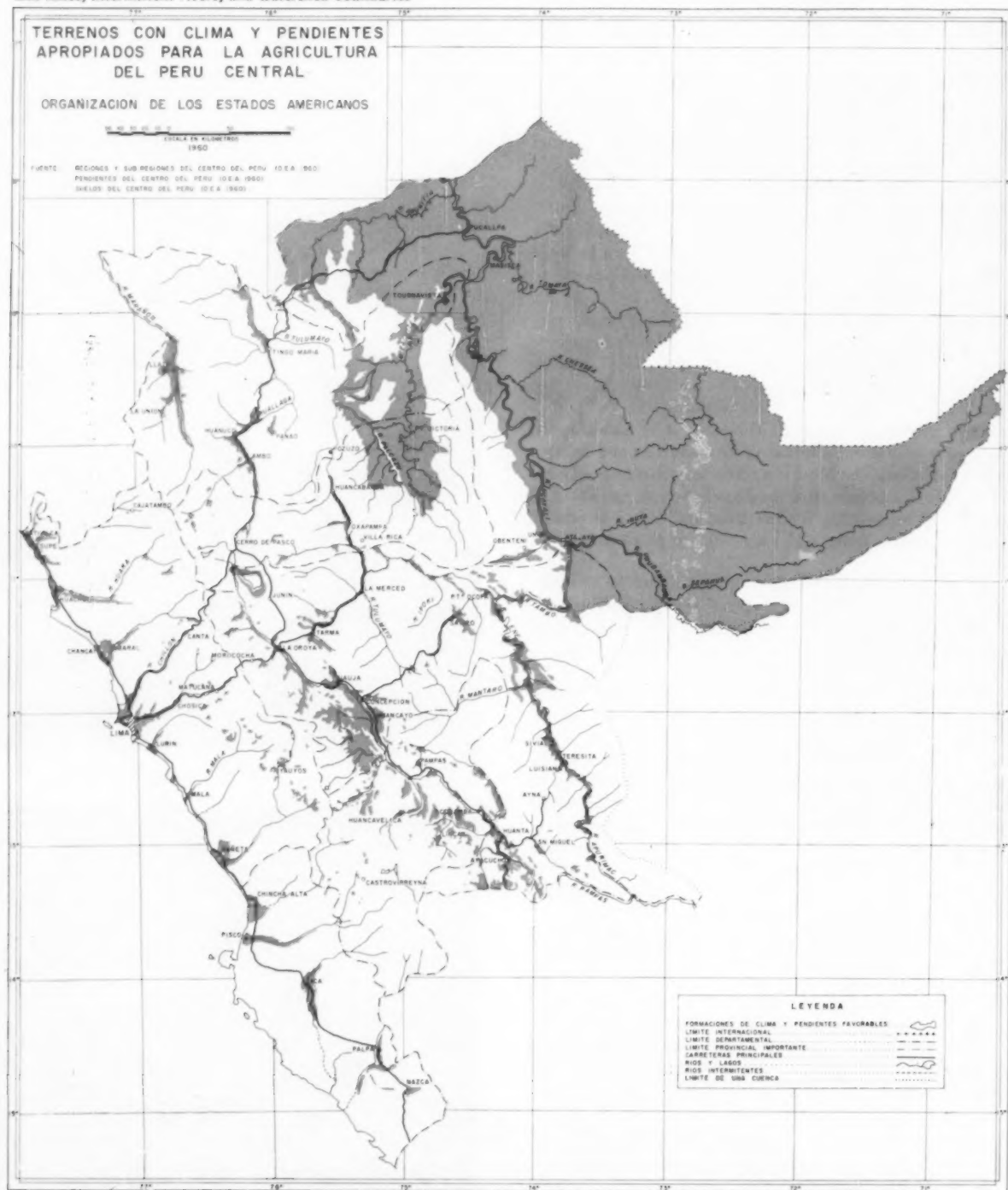
country's "bread basket" should be developed as such to provide the greatest possible yield, and the zones capable of supporting crops for export should be developed independently.

All these problems are receiving more and more attention by the OAS and its specialized agencies. The Institute of Agricultural Sciences, the Housing Center, the Chil-

dren's Institute, the Indian Institute, the Rural Education Center, the Sanitary Bureau, the Statistical Institute, and the Pan American Union are all working to build an economically and socially stronger America.

This first OAS study of an individual member state will probably be followed by many others, as proposed by the Committee of Twenty-one. ☛

Land in Central Peru having climate and slope suitable for agriculture. Key at lower right shows symbols for: formations with favorable climate and slope (in color), international boundaries, departmental boundaries, important provincial boundaries, main roads, rivers and lakes, intermittent rivers, and watershed boundaries



PASSION PLAY *AT FAZENDA NOVA*



WALMYR MARANHÃO

IF A STRANGER walking along the streets of Recife, Brazil, today were to ask any passer-by how to get to the village of Fazenda Nova, he would get accurate directions immediately, without any trouble. That would not have been the case eight or nine years ago. Then, at best, the passer-by would only shrug his shoulders and give the standard answer: "The name sounds familiar, but I can't place it at the moment." Then the only thing the visitor could do

would be to go to the railroad or bus station to get better information.

Fazenda Nova is really not too hard to find, because it is only a few miles from Caruarú, the most important city in the interior of Pernambuco State, located in the bare rocky section of northeastern Brazil. But Fazenda Nova could easily be confused with any of the thousands of other small towns in the region. It is a quiet, rather

depressing little town, deep in its bucolic slumber, without running water or electric lights, without theaters or movie houses, without even a soccer field (a thing that is so common all over Brazil), or indeed a police force, which attests to the peaceful, orderly habits of its thousand or so residents. Business in the town is limited to the two or three grocery stores that supply its immediate needs. Most of the inhabitants are engaged in farming. On one of the little unpaved streets is the town's only hotel, which is popular with the occasional groups of visitors who stay there from time to time to rest and, especially, to enjoy the excellent hot springs in the area. For this purpose, Fazenda Nova is a veritable earthly paradise, surrounded by a scenic countryside excellent for country walks and horseback riding.

But this alone is not enough to make Fazenda Nova well known, and it certainly has become well known, even beyond the borders of Brazil. Yet its new fame has brought no changes in the appearance of the town. What happened?

The story begins ten years ago, when a young man named Luiz Mendonça was visiting his family in Fazenda Nova during Holy Week. Accustomed now to living in a big city, the young Pernambucan was looking for some way to break the monotony of the long quiet days in the

Clenio Vanderlei, director of Youth Theater in Recife, gives realistic performance as Judas, here being hanged



Christ falls carrying the Cross in outdoor enactment of drama of Calvary in Fazenda Nova

village. Having a great interest in the theater, he suggested to his family: "Why don't we put on a Passion play next year?"

The Mendonça family didn't have to think twice about the idea. They got right to work and started making plans. As a start, they called together their friends in the neighborhood; they didn't need much convincing either. Immediately they all began to study the Biblical accounts and select the most significant episodes; then they assigned the parts, designed the costumes, and called group rehearsals, which were held all year long. On a stage in Fazenda Nova, on Wednesday of Holy Week in 1952, the first performance of the Passion play actually took place—to the astonishment of the residents of the town and the guests who happened to be in the little hotel. Although not yet polished in performance, the play pleased all who attended. But the Mendonça family little imagined that the unpretentious production, conceived as a pastime, would "internationalize" their sleepy town in a few years.

The first spectators returned to Fazenda Nova the following year to see the play. They brought their friends and relatives, and by word of mouth the spontaneity and originality of the play became known far beyond the confines of the town. Thus the crowds grew by themselves, year after year, and after a few seasons Luiz Mendonça had to call another family council to suggest a change. They decided to portray the story of the Man of Galilee right out in the streets and the open countryside, instead of performing it on a stage, thus taking advantage of the real landscape in place of painted mountains. The public had grown considerably, and the play could no longer be

thought of as the "pastime" that it had initially been.

But first there was an obstacle to be overcome: an open-air performance would require more money and actors. Where could they be found?

The solution was difficult, but not impossible. Luiz Mendonça packed his bags and headed for Recife. In the Pernambucan capital he sought out amateur theatrical groups and explained his plans and projects to them. Before long Clenio Vanderlei, director of the Recife Youth Theater, became sold on the idea. The two began working together in earnest, and succeeded in recruiting a great number of young men and women, including the whole company of the Youth Theater. The young actors came up with a solution to the financial problem—they decided to ask the businessmen of Recife for support. Everybody lent a hand, and in four stores out of five they were given either money or goods—cloth and other things for the wardrobe. In this way most of the young people acquired the material for their costumes, and had them made at their own expense. In a short time the idealism of these young actors was rewarded; in 1955 the Passion play left the stage and was played up and down the streets and in the fields of Fazenda Nova, while a great multitude of spectators—of many races, creeds, and social statuses—followed along and was a part of the admirable portrayal of the last days of the life of Jesus.

All the episodes of the sacred story are represented as faithfully as possible, including the scene of the hanging of Judas, a high point of the performance because of the ardor and dramatic skill with which Clenio Vanderlei portrays the false apostle. In its new format the play is put on from Wednesday through Friday of Holy Week. It begins in the early evening, right after the spectators have finished dinner, and lasts for about three hours each day.

The Fazenda Nova Passion play has been performed every year since it began. And as the actors move through the town to portray the various scenes, the spectators following them actually become "extras," without realizing it, representing the crowd that followed Jesus' movements through Jerusalem centuries ago. In both these respects it differs from the passion play at Oberammergau in Germany, which is performed only once every ten years and is presented on a stage.

The script for the play has been faithfully compiled from the accounts in the Gospels of the events leading up to Christ's crucifixion, but modified slightly for use as dialogue. A young and famous Brazilian playwright living in Pernambuco, Ariano Suassuna, has undertaken to revise the script to make it more objective and concise. Slight improvisations are sometimes made in the staging; one year when a new hotel was under construction its front served as Pilate's Palace. Loudspeakers are not needed, because the spectators following the cast around can easily hear the lines.

Now Fazenda Nova is completely changed during Holy Week. It loses its usual monotony and is invaded by thousands of people from all corners of the region, arriving on buses and trains, in cars, and even on noisy motor scooters. So great is the influx that the city of Recife,

through its Department of Information and Culture, decided to organize package tours including hotel reservations and round-trip transportation on comfortable special buses, at prices designed to fit anyone's pocketbook. Unfortunately, there aren't enough of these tours to meet the great demand, so reservations must be made early.

And, in view of the play's growing importance, the Pernambuco Legislative Assembly granted it an annual subsidy of forty thousand cruzeiros (about two hundred dollars). This will make possible an even finer presentation of the work envisioned by the young amateur artists from northeast Brazil, the pioneers in this unusual endeavor.

But Luiz Mendonça and his family and the Recife Youth Theater company are not resting on their laurels. Each year they try to improve the presentation by adding new features and correcting minor flaws and defects.

Thus the idea that came to a young man bored with the monotony of his home town has transformed the place into a newsworthy subject for the national and foreign press, whose reporters and photographers have invaded it in teams. And the native son of the newly "internationalized" town has become a real municipal hero. ☛

Pernambuco students play roles of Roman centurion and Pontius Pilate in unique staging of Passion play



the **Horses** **THAT** **DISCOVERED** **AMERICA**

DONALD E. WORCESTER

ONE OF THE MOST fascinating chapters in the history of Spain's dramatic New World adventures was the introduction and diffusion of the Spanish horse. The ancestors of the modern horse had once lived in the Western Hemisphere, but unlike the camel family, which left various ruminants in the Andean region, the horse had become extinct in the New World. The first modern horses to reach this area were those brought by Christopher Columbus on his second voyage. From the island of Hispaniola horses spread west into Mexico and south into Peru.

The horse that the Spaniards brought to the New World was a small, powerful, spirited animal. The Spanish breed was much esteemed in Europe in the age of the discoveries. The native European horse had been improved by the introduction of horses from North Africa in the time of Hannibal's invasions and again during the Moslem era, 711-1492. The foundation stock of the newcomers, today popularly known as "Arabian," was actually the Libyan desert horse, a breed with qualities superior to those of European and Asian horses. It was small, muscular, predominantly bay in color with a white spot or stripe on the forehead. It had tremendous powers of endurance, and it was so docile that bits of the kind

used elsewhere in Europe were unnecessary. This is the horse that produced the English Thoroughbred race horse as well as most modern breeds of light horses, and it was responsible for the excellence of the horses of Spain. As it became mixed with European breeds, a variety of colors and types were produced. The Spanish horse was also the ancestor of excellent breeds developed in each of the regions colonized by Spain. The famed Argentine Criollo is one of the best-known modern examples of these breeds.

During the first phase of his conquest of the Aztecs Cortés and his men had only sixteen horses, but these were so valuable in warfare with the natives that Bernal Díaz del Castillo, in his delightful chronicle of the conquest, described each of them in detail. In Tabasco the Spanish force was saved by the appearance of the horses, and the natives were so impressed by these strange beasts that they presented Cortés with twenty young maidens, including Doña Marina, who served as his interpreter to the Aztecs. More horses were brought into Mexico during and after the conquest, and they gradually became numerous in all of the settled regions.

Horses were brought into the northern borderlands of



Apache Geronimo and band returning from raid in Mexico in 1880's

the Spanish territory in America by several expeditions before 1600, but despite undying legends that the huge herds of wild horses found on the Great Plains in the nineteenth century were descendants of strays from the Coronado and De Soto expeditions, the horse came to stay only about the year 1600, when Juan de Oñate established the colony of New Mexico. Coronado's muster roll shows that of the five hundred horses taken on his epic march into what is today Kansas, in 1541, only two or three were mares. When De Soto's men abandoned their horses by the lower Mississippi River in 1542, they saw the Indians kill them with bows and arrows.

The predatory nomads of the Southwest, particularly the Apaches, Navahos, and Utes, at first regarded horses as a welcome addition to their undependable food supply, and some of these Indians have not yet lost their taste for horse and mule meat. Pueblo Indians, after their conversion to Christianity by missionary priests, were in 1621 given special permission to ride horses, so that they could serve as herders on the ranches. This permission was counter to usual Spanish policy, for it was customary to keep both horses and firearms from the natives. Many of the Pueblo converts, dissatisfied with Spanish rule, turned apostate and fled to live with the wild tribes, taking with them not only horses and the knowledge of how to use them, but also the techniques for making riding gear. Quickly perceiving the value of horses in warfare and hunting, the wild tribes added horse-stealing to their other pursuits. Spanish herds were constantly being depleted by Indian raids, and as the territory in which horse-using Indians were found gradually enlarged, raiders from as far away as Montana (the Blackfeet)



Early Mexican painting depicted conqueror Hernán Cortés on one of the horses Spaniards introduced to North America

journeyed to New Mexico to steal horses. Few of the tribes learned to raise good horses. The best animals, they discovered, were those raised on Spanish ranches in New Mexico or northern Mexico. When the herds of New Mexico were depleted by these raids, Comanches boldly invaded Mexico as far south as Durango.

Horses spread eastward into Texas and north across the plains. Survivors of La Salle's ill-fated expedition to Texas in the 1680's saw horses with Spanish brands among the Caddo of eastern Texas. Farther north, other Frenchmen mentioned horses among the Comanches, and the Pawnees, whom they met in the early 1720's on the Arkansas River, south of their usual range. Not long after this the Blackfeet in Montana acquired horses from a Shoshoni camp that had been stricken by smallpox. In 1757 Anthony Hendry, an agent of the Hudson's Bay Company, saw Blackfeet with a few horses near the present border between Canada and the United States.

Comanches moving camp. Note horses with travois rig for hauling baggage. Painting by George Catlin





Indians were proud of their mounts. Saulk Chief Keokuk, painted by George Catlin

When he reported this surprising news to his superior at the York post of the company, he lost his job. Everyone knew, his superior declared, that the Indians had no horses. Hendry, therefore, must be a liar, and he would have no liar in his employ.

The Indians of the intermontane Great Basin area acquired horses even before the northern Plains tribes, and the tribes of present-day Idaho became "horse" Indians early. When Lewis and Clark were en route to the Pacific Coast shortly after 1800, they saw enormous herds of horses and mules along the way, among them some with Spanish brands, indicating that they had come from New Mexico. Probably these animals had changed hands many times, for among the horse-stealing Indians a good horse was a transitory possession at best. They were much taken with the special strain—the Appaloosa—developed by the Nez Percés in the broad valleys of Idaho, a strain that has recently come back into favor.

For the Indians living in the open country of the desert, plains, and Great Basin, the horse became the most valuable possession. These Indians copied Spanish practices, including the making and use of saddles. They successfully adapted their own weapons for use on horseback. Most important was the short, powerful, double-curved bow they developed, with which they could easily kill bison and other game animals, as well as enemies. Their

other weapons for mounted combat were a small, circular shield of tough bull hide, a long, deadly lance, and the war club. With these weapons they were nearly invincible in mounted combat until the invention of the six-shooter and the repeating rifle in the mid-nineteenth century.

With the horse, hunting became much easier. In the 1540's, when Coronado crossed the plains, that "sea of grass," as he called it, some of the Plains tribes were still nomadic hunters, but many were farmers living in fortified earth lodge villages along the river valleys. Spring and fall, the whole village went off on hunting expeditions, using light, portable skin tents, or tepees. To transport their possessions on the march, a pair of tent poles was lashed to a dog's shoulders, and baggage was lashed onto a netted frame strung between the poles, the arrangement being known as a travois. To an outsider, a traveling Indian band must often have appeared to approximate utter confusion. Coronado and his men described the moving of an Indian camp as a hilarious scene, with snarling and yelping dogs being driven by screeching women. In point of fact, the order of march followed a definite, disciplined pattern. After acquiring the horse, the Plains tribes adapted the dog travois to the horse, and camps could move quickly and easily.

The horse and buffalo culture became common among all of the Plains tribes and many of the mountain Indians

living near the plains. By the end of the eighteenth century the Indian herds had reached impressive proportions—the Crows were reported to have some ten thousand horses for about four hundred tepees, and one Blackfoot named Sackomaph is said to have owned between four and five thousand horses. Horse-stealing among these peoples was an honored and esteemed skill. It was also a deadly, exciting game, and it provided an avenue to fame, wealth, and prestige.

One of the distinctive features of the horse and buffalo culture of the Great Plains was the system of "counting coup," or scoring a blow, by performing certain recognized feats of skill and courage. These coups or deeds were given varying degrees of recognition depending on both the courage and the skill required to perform them, and the different tribes had different scales of values. Killing an enemy in battle, for example, might earn no coup at all unless the slayer was also one of the first four men to rush up and touch the corpse with his bow or coup stick. Killing from a distance required no particular courage. Touching a dead enemy whose friends were trying to protect him and carry him away, on the other hand, took a great deal of courage. The highest coup of all for some tribes was to strike a live enemy in front of his own war party, for the courage and ability needed to perform this feat was greater than that which most men had. It also required good luck as well as skill. To these Indians luck was considered "good medicine," that is, it indicated the favor and protection of supernatural powers.

The horse-using Plains Indians acquired tremendous mobility, and whole camps could move hundreds of miles in a few days. When a camp was to move, the Dog Soldiers, or camp police, warned everyone to be ready. Young boys drove in the herds of pack and travois ponies. The women caught these animals and tied them to stakes near their tepees. When the time came to move, the wives of the leader of the Dog Soldiers removed a few poles from his tepee, so that the buffalo-hide covering began flapping in the wind, which was the signal to the other women. In a few moments all tepees were down, the ponies were packed, and the entire camp was ready to move.

Horse-stealing from enemy tribes ranked high in the scale of coups, for it required not only courage and skill but great endurance and "good medicine." Raiders usually went out in small groups. They went on foot, because they had to enter enemy hunting grounds, and they might have to hide around an enemy camp for several days before they had an opportunity to steal horses. They marched in single file by night, each man stepping into the tracks of the man ahead of him. An enemy war party discovering the tracks would not know if one man or many had made them.

When the raiders discovered an enemy camp, they watched to see where the best horses were tied at night, and waited. Late at night, when the camp was silent, they stole in among the tepees to where the best horses were, and cut the tie ropes. Each warrior tied his best war and buffalo-hunting horses near where he slept, to safeguard them from enemies. Once the raiders had cut the ropes,

they were still in great danger. Warriors slept soundly with horses stamping outside their tepees, but if the stamping ceased or if a single horse walked steadily out of the camp, every man would awaken instantly and rush out to attack the intruders. The raiders had to lead the stolen horses a few steps and then stop, and repeat this agonizing process until they were safely out of hearing. Then they sprang to the ponies' backs and rode madly for their own hunting grounds, knowing that pursuit would be swift and vengeance would be terrible if they were overtaken.

On approaching their own camp the raiders, no matter how weary they were, signaled to the scouts that the raid had been a success, then camped alone. In the meantime word was sent to all members of the tribe who were away from the camp, so they could return in time to see the raiders dash into camp at daybreak. Everyone turned out to greet successful raiders. Women related to the raiders sang their praises loudly, while they strutted about the camp showing off their stolen horses. Women whose husbands, brothers, or sons had not taken part in the raid looked sad, and thus induced their own men to risk their lives for fame and glory.

In the vast region of Spanish Florida, too, Spanish horses became abundant and much esteemed. They spread from the Spanish garrisons at St. Augustine, Appalachee, and Pensacola, and from ranches near these posts. The Creeks, Chickasaws, Cherokees, and Seminoles acquired horses. "Siminole" ponies, as these animals were popularly known in the Southeast, were prized as far away as North Carolina. Since most of the Southeast was forested, the Indians did not develop mounted warfare comparable to that of the open plains.

Descendants of Spanish horses also spread over the western half of the continent without assistance from either Spaniards or Indians. Wild herds roamed northern Mexico before 1600, and after that date there were soon wild horses in New Mexico and Texas. The wild herds multiplied and spread northward across the prairies into Canada. Enormous herds of them were seen by early western travelers. Men such as Philip Nolan led wild-horse-catching expeditions into Texas about the year 1800, sometimes with Spanish permission, sometimes without it. Thomas Jefferson, whose curiosity was that of the educated man of the Enlightenment, wrote Nolan a letter requesting exact information concerning the wild



Catlin copied this sketch of Mah-toh-to-pa, Chief of the Mandans, from decoration on his buffalo-hide cape



Accurate archery on horseback was essential skill for Apaches. Catlin painted this practice session near Santa Fe in 1855

horses and their origins. On his last expedition to Texas, however, Nolan defied Spanish authorities, and was killed by a detachment of troops sent to force him to abandon his activities, and he never had the opportunity to reply to Jefferson's inquiries.

George Catlin, an artist who traveled through the western Indian country painting and describing all that he saw, was most enthusiastic about the wild horses. "Some," he wrote, "were milk white, some jet black—others were sorrel, and bay, and cream colour—many were of an iron grey; and others were pied, containing a variety of colours on the same animal. Their manes were very profuse, and hanging in the wildest confusion over their necks and faces—and their long tails swept the ground."

In the 1830's another observer wrote: "By far the most noble of these [animals of the prairies], and therefore entitled to precedence . . . is the *mustang* or wild horse of the prairies. As he is descended from the stock introduced into America by the first Spanish colonists, he has no doubt a partial mixture of Arabian blood. Being of domestic origin, he is found of various colors . . .

"The beauty of the *mustang* is proverbial. One in particular has been celebrated by hunters, of which marvelous stories are told. He has been represented as a medium-sized stallion of perfect symmetry, milk-white save for a pair of black ears—a natural pacer, and so fleet, it has been said, as to leave far behind every horse that has been tried in pursuit of him, without breaking his pace. . . ."

The role of the horse in the taming of the U.S. West is a significant one, for in that vast, empty land a man without a horse was helpless. For this reason the western code of justice dealt severely with horse thieves, instead of admiring them as did the Plains Indians. Horse-stealing, in the Old West, was a crime worse than murder, and summary justice was dealt to offenders. The punishment was simple but effective. The culprit was mounted on his horse, a noose was put around his neck, and the rope was thrown over a tree limb and tied. Someone led the horse away, and the unhappy thief died dancing in the air.

There are many stories of record rides which verify and demonstrate the hardiness of these descendants of Spanish horses. In March 1847, Colonel John C. Frémont in Los Angeles wanted urgently to speak with General Kearny in Monterey. With two companions and six extra horses, he made the trip to Monterey and back, a dis-

tance which he estimated at 840 miles, in seventy-six hours riding time.

In 1848, Felix X. Aubrey rode from Santa Fe, New Mexico, to Independence, Missouri, in twelve days. Since this trip usually required a month, many men doubted his word. Aubrey bet that he could make the trip of eight hundred miles through Comanche and Kiowa country in eight days. Though he lost three horses and was attacked by Indians, he reached Independence on the eighth day. Later the same year he bet \$1,000 that he could make the trip in six days, if he could use relays of horses. He left Santa Fe on September 12, and on the seventeenth rode into Independence, so weak he had to be helped from his saddle.

With the extermination of the bison herds and the final defeat of the Plains Indians, the open grasslands were soon settled and occupied by farmers. Barbed wire closed off the ranges, and the wild horse had to go. Today only a few remain in the wildest parts of the West. The descendants of the Spanish horse, however, are still used on cattle ranches from Florida to Montana.

The U.S. cow pony today has been improved by the addition of the heavier Quarter Horse, a recognized breed with its own registry, to the stock. The name refers to the fact that these horses are sprinters, the fastest in the world at distances up to a quarter of a mile. The quarter-mile race horse originated in colonial Virginia, and its origins are obscure. Some clues, however, point to its relationship to the Spanish horse. Early in the seventeenth century Dutch traders brought horses to Jamestown, soon after the colony had survived its "starving time." It is likely that these horses were similar to the ones Dutch writers noted and praised in the second half of the sixteenth century, horses which were the result of crosses between the mounts brought into the Netherlands by Spanish expeditions and the native horses of Holland. Horses from Spanish Florida were also introduced into Virginia, and both probably were ancestors of the Quarter Horse. Later, in the eighteenth century, the blood lines of English Thoroughbreds, also descended from the desert horses, were added. As the frontier moved westward across the continent, the heavily muscled Quarter Horse accompanied the pioneer families, mingling with the smaller, lighter cow ponies of Texas and California, and ultimately producing the breed recognized today.

The U.S. cowboy adopted not only the Spaniard's horse and techniques, but also much of his vocabulary. Range language in the West today includes many terms of Spanish origin. Among them are "buckaroo," meaning cowboy, from *vaquero*; lariat, lasso, from *la riata*, lazo; caviya, horse herd, from *caballada*; "hoosegow," jail, from *juzgado*, which was a court, not a jail, but the distance between the two was not great; *remuda*; hackamore, *jáquima*; *mustang*, *mesteño*; bronco; cinch, *cincha*; latigo, *látigo* (a cinch-strap); and rodeo, from *rodear*, to round up. Many of the Spanish words for horse colors—and there are dozens of them—have also carried over into Western English. All these terms, as well as the wiry little cow ponies still used on many ranges, are a distinct part of the legacy of the Spanish horse. 🐾

BOOKS TO TREASURE

An Argentine Publisher's Art

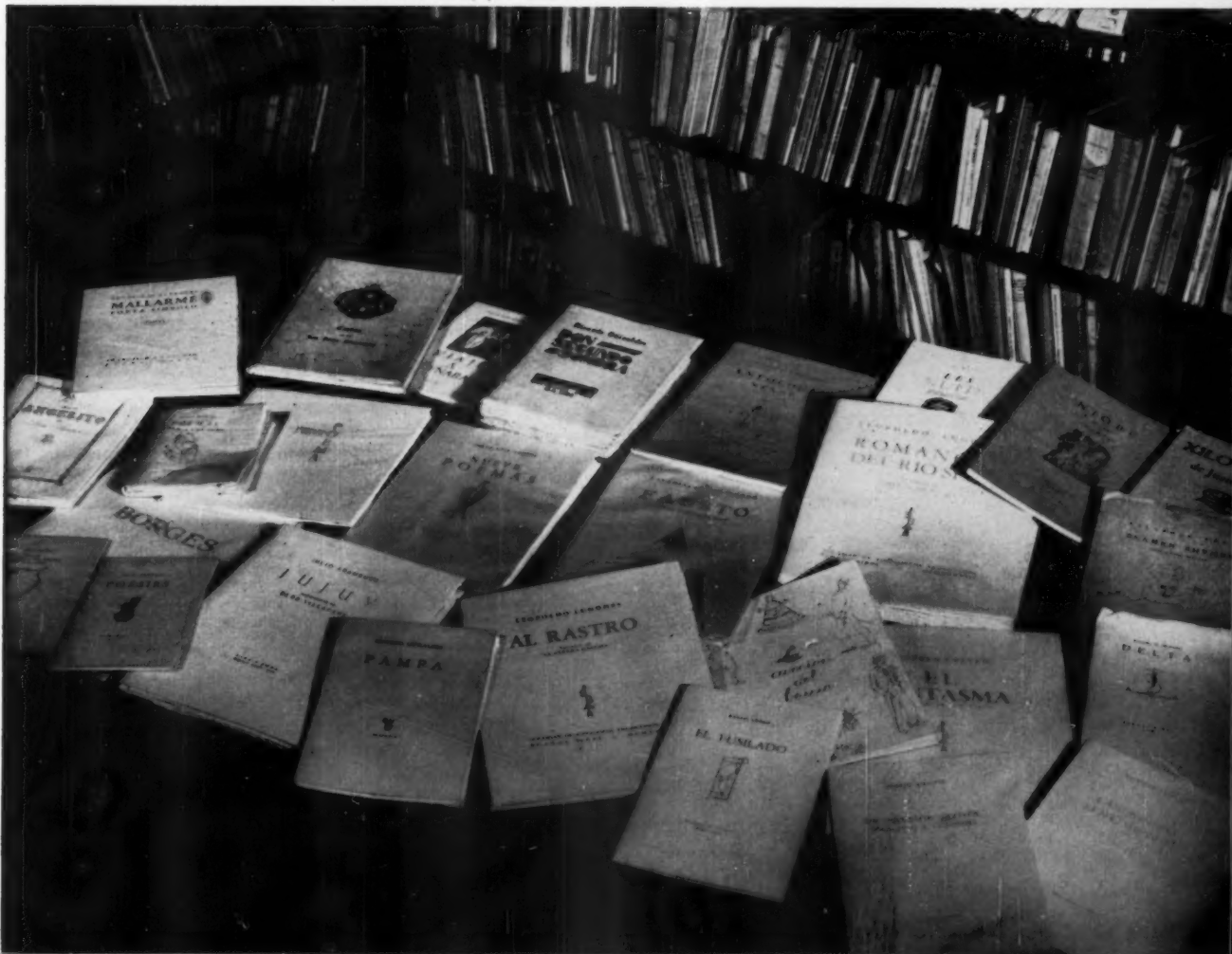
MATILDE DE ORTEGA

THERE WERE STILL TRACES of February's snow on the streets when Osvaldo Colombo arrived in Washington. His baggage was heavy with books published by his own firm, many of them the only copies in existence. It may seem strange that anyone would travel with so many books, bringing them for a special exhibition and guarding them like a treasure. It would seem even more strange, if one stopped to think that Editorial Colombo is not the largest publishing house in Argentina, but quite the contrary; it could more aptly be called an artist's studio. But Osvaldo Colombo's books are not just books. They are works of art.

Argentina has received much cultural prestige through the work of her great publishing houses, with their beautiful editions and their large output, and their contribution in making good literature available in America. Many of the best works of America are first produced by Argentine publishers. Their lists have included Alfonso Reyes, Leopoldo Zea, Francisco Romero, Gilberto Freyre, John O'Neill, and Will Durant, among the Americans, and Sartre, Camus, Claudel, Kafka, and many other famous Europeans.

Book-producing in Latin America has many problems. The paper industry is still small, and the quality of the paper is not adequate for fine editions. Imported paper is

Editorial Colombo's books, each a work of art, include many first editions





Martín Fierro, by José Hernández, is enhanced by Adolfo Bellocq's etchings



Alfredo Guido did engravings for Domingo Faustino Sarmiento's *Facundo*



Craftsmen strive for unique layout effects. W. Melgarejo Muñoz did engravings for Esteban Echeverría's *El Matadero*

expensive, and the publishers have to sacrifice certain details that would improve the appearance of the books in order to keep the price down. Nevertheless, in spite of the effort it requires, they produce excellent books, as good as the best in Europe or the United States.

Francisco Colombo was the founder of the publishing house that bears his name. His small printing shop opened at the beginning of this century, in San Antonio de Areco, a town in the Argentine pampas. On primitive presses, he printed his own newspaper and brought out his first books. Among them was the first edition of *Don Segundo Sombra*, by Ricardo Güiraldes, one of the glories of American letters. His craftsmanship brought him the recognition of the intellectuals of his country and of other writers of world-wide fame. Later he opened a branch in Buenos Aires. Since his death in 1953, his brother Emilio and his sons Ismael and Osvaldo have carried on his work.

Listening to Osvaldo Colombo one does not have the impression of talking with a publisher. He is not concerned with simplifying the printing process by using modern inventions. He is not interested in linotype machines, automatic presses, or machines for folding, stitching, and binding that finish the job in the wink of an eye. He is not even interested in how well his books sell. On the contrary, for him the only machines are the hands of the craftsmen. Time has its own dimensions, which do not include speed; producing one good book means more to him than an edition of thousands. Talking with Colombo is like talking with an artist. His job is to create; his art must be manual in order to preserve the human element in the work.

Colombo has found the perfect triumvirate to make a book a work of art: writer, artist, and craftsman. His books bear witness to his concept of the unity of craftsmanship. The thought of the writer takes form in a poem, a novel, or an essay. The etchings are done by an artist as creative as the writer himself. And the craftsman sets and prints each page with the same creative spirit of the writer and the artist. The paper plays its own important role. Hand-laid papers—Vergé, Japan Imperial, Fabriano, Romani, Velluni—are used to bring out the best in the paintings and engravings.

The firm specializes in books for bibliophiles, so the editions are limited. The size of one edition is usually between one and a dozen numbered copies, signed by the writer, the artist, and the publisher. Many of the editions are not for sale to the public, because the whole edition has been subscribed in advance by members of the Argentine Society of Bibliophiles. In this case, the name of each member who has ordered one is printed in his copy. Or a writer may want a fine limited edition of a particular work. When this happens, the entire edition is his property and is not offered for sale. The copies are dedicated to friends in advance of publication, and are gifts of the author.

Other editions are distributed outside the membership of the Society of Bibliophiles, and outside of Argentina as well, and are in great demand among collectors. The first copy of *Cosmos Buenos Aires* sold for twelve hun-

dred dollars, and copy number four, purchased by a bibliophile from another country, brought two thousand dollars. Ten copies of this book, a poem by the Argentine writer Fernando Guibert with pictures by Rodolfo Castagna, were printed in the course of two years. Each copy was signed by the author, the artist, and the printer. This is one of the editions that will never be reissued.

Another book that was two years in the making, *Arboles Muertos* (Dead Trees), was the product of the step-by-step collaboration of the Argentine writer Ricardo Molinari, the artist Rodolfo Castagna, and the craftsmen who work with Osvaldo Colombo. This book, more than any other, brings the unity of craftsmanship to its fullest expression. Each artist participated through his own medium. The writer, the molder of language, played with the words to give his thought a plasticity that the artist could express in etchings, etchings that in their turn ring changes on the words and the thought of the writer. In this interplay, the abstract element of the idea and the concrete element of the etching completed and complemented the theme of the work. In the hands of the printers, both elements were vested with the adornments appropriate to their own beauty. The result was the work of three artists who brought to it, individually, their share of the beauty that art demands; in the case of *Arboles Muertos*, for one of the purest forms of art: poetry.

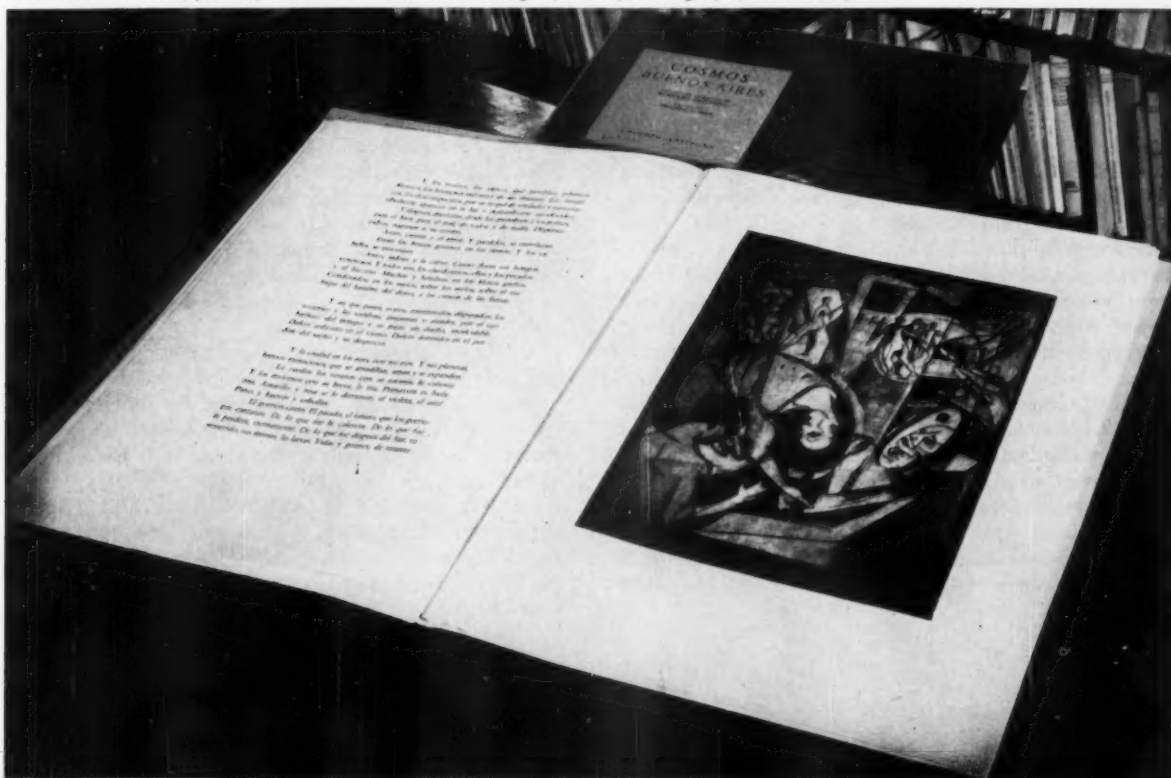
To achieve the perfection of every page Colombo publishes requires minute precision. All the type is set by hand, letter by letter. The style of the type is appropriate to the time the book was written, and to the theme; some are modern, some old. Many of the capital letters are specially designed, and some of the books contain the original manuscript of a poem. The press on which they are printed is an old Minerva, and the process is long

and delicate. Each page is examined individually, to see whether all the letters are equally clear, whether the paper has taken the ink properly, and the pressure of the machine is uniform. The copies of the engravings and etchings are printed and signed by the artist who did them. Each copy is delivered with one or two of the plates for the illustrations, crossed by burin strokes so that they will not be used again. The books are not bound or sewn, because a bibliophile prefers his books bound according to his own taste. In sum, a book from Editorial Colombo, page by page, is a work of art. It is as truly so as a painting, or a piece of sculpture, for, like them, it has the quality of being a unique human creation.

The publications of this house include works by Alfonso Reyes, Ricardo Güiraldes, Jules Supervielle, Jorge Manrique, Rafael Alberti, Pablo Neruda, and García Lorca, as well as many modern poets and writers, especially from Argentina. Among the collaborating artists have been Adolfo Bellocq, Rodolfo Castagna, Spilimbergo, Enrique Chelo, García Lorca himself, with some drawings, and other well-known artists. Perhaps Argentina is the only country where there has been such close cooperation among artists, writers, and craftsmen. It has been the means for that country to achieve distinction in the graphic arts and world-wide prominence in this type of fine books.

Editorial Colombo is a completely Argentine enterprise. It was born in the pampas. Its roots are in that land—the land of the gaucho and his maté, his campfire and his kettle—which is the symbol of the nation. And if the publisher speaks for Argentina, he also speaks for America. An America whose strength is in her spirit, her legacy from the past; a spirit that will keep her strong and enduring. ☪

Cosmos Buenos Aires, poem by Fernando Guibert with etchings by Rodolfo Castagna, sold at record prices



THE PRODIGY

An allegory by FRANCISCO AYALA

Illustrated by ALFREDO DA SILVA

*Kind, dessengleichen nie vorhin ein Tag gabähr!
Die Nachwelt wird Dich zwar mit ewigem Schmuck umlauben;
doch auch nur kleinen Theils dein grosses Wissen glauben,
Das dem der Dich gekannt selbst unbegreiflich war.*

Child, the like of which no day has ever seen!
The afterworld will bestow on you its eternal splendor,
Though it realize only a small part of your wisdom,
Which men who knew you did never comprehend.

IT WAS A LONG TIME AGO, more than two centuries. The son of a good woman and a humble father, the prodigy was born in a little Central European town at the foot of the Alps.

The couple already had six children when Félix, or Phoenix—as the parish priest baptized him—was born. His parents either didn't know what to call him or didn't care. It was the priest who first realized that Phoenix was an extraordinary child.

It is not certainly known, but it is said that when he was only fifteen or twenty days old the catechumen answered the sacramental question with the Latin word *Volo!* spoken clearly and firmly. People like to embroider on legends and to exaggerate any out-of-the-ordinary phenomenon to the point of incredibility. The truth is that in his early days the new parishioner seemed like any other child—he didn't say *Volo!* at the baptismal font, there was nothing unusual in his appearance, none of those marks of precocity—teeth, or a beard—that had caused the villagers to marvel at other newborn children.

Shortly after the birth of his seventh child, Félix's father died, falling from a tree like a piece of ripe fruit. His widow nursed the baby, and tried to bring him up as best she could. Unfortunately, her resources were not enough. He was a very alert child, and seemed to be aware of everything. Skinny and pale, his eyes stood out in his little face; the poor little fellow was very clever. But his mother could scarcely take care of him. In order to be free to work, she left him in the care of his brothers; he was sent to the parish school with them before he knew how to walk. They left him to amuse himself in a corner where he might learn something by listening. Poor people have to get along in whatever way God shows them.

At first, nobody noticed him at school. Who would do so? But before long, marvelous Phoenix began to attract attention. Outdoing the others, that frail child, so little he could barely stand up, answered the teacher's questions, and always answered them correctly. When no one else knew, he knew what an isosceles triangle was, the cases of the third declension in Latin, the Persons of the Holy Trinity, the names of Columbus' caravels, and the orbits of the planets.

Childhood is a time of miracles. His classmates, not finding him strange, respected him or envied him; he amazed only the priest. The priest took him under his wing, protected him, lent him books, took him around with him. The unusual child not only aroused his admiration but began to cause him some embarrassment because, although the good man's knowledge was enough or more than enough for a village parish, his pupil's questions soon left him at a loss. Humbly, for he was a good Christian, the second or third time this happened the priest chose to bow his head and admit his limitations. Phoenix looked at him, astounded, disappointed, helpless. His big eyes opened wide, but after a while he found the answer to his question all by himself, thanks to his own abilities. "Praise be to God!" the priest exclaimed; and the next day he went to talk to the widow. The prodigious child must not be allowed to come to naught in the confines of such a provincial little town; it would be against the will of God.

The poor woman, who was washing clothes in her yard and couldn't stop her work for long, listened without much interest to the curate's praises of her son while she continued scrubbing the clothes energetically, bent over the tub. She didn't understand his reasons very well, but at least she understood his main point. He said that since Phoenix was such a bright child he must be given special opportunities for learning. Vaguely, for a moment, she pictured her son dressed in a cassock; then, interrupting her scrubbing for a moment, she straightened up to wring out a sheet, and asked the priest a question that he couldn't answer: "And what can I do?" He could only answer with a sigh.

At his own expense, and not without great sacrifice, that holy man ordered some books from the capital—treatises on astrology, medicine, and the differential calculus—which he soon gave up trying to read himself and placed in the frail hands of the young sage whose future he had taken so to heart.

God wanted to hear his prayers and provided at last an opportunity for the marvelous child to leave town. It happened this way: through the devoutness of His Highness the Prince, who had ordered a new church and monastery built, a famous architect arrived to direct the project. He

was a rather brusque man, reserved and strange, who spent the whole day with his assistants and workers on top of the hill where the monastery was to go up. At night he would shut himself up in his room in the inn (if such a sordid hostel could be called an inn), and on Sundays, after Mass, he used to wander around alone, visiting the wine shops and finishing his blessed rounds drunk. He was an abrupt person, hard to approach, but one afternoon, under the pretext of observing the progress of the work, the priest walked up there, leading the little Félix by the hand. His purpose was not merely for the child to take the air, or have a little exercise; he had some vague hopes, and even entertained the innocent desire of showing off the brilliant child if the occasion presented itself.

The occasion presented itself in the most natural way; there was no need to force it. The architect, perhaps because deep inside he was not so intractable as he

seemed, or perhaps because they found him at a particularly good moment, greeted the priest warmly, almost loquaciously, and the latter took advantage of this to inquire about some details that were bothering him concerning the future church. While they were engrossed in conversation, the architect, after throwing a couple of quick glances over the shoulder of the priest, interrupted him to ask loudly: "You there, what are you laughing at, whippersnapper?" The whippersnapper at whom this was directed was Phoenix, who, while the grownups were talking, had been thumbing through a sheaf of papers that was lying on a bench. "Tell me, what are you laughing at?" the architect repeated. "These calculations are wrong, sir," answered the little fellow. Now it was the architect's turn to laugh. "What is that know-it-all saying?" he exclaimed with unexpected joviality. "What a little know-it-all he is!" His attitude encouraged the priest, very sure of his protégé, to recommend seriously to the



architect that he review the calculations in question, because the boy was really incredible, and very probably one of the assistants had made a mistake. The priest continued his enthusiastic praises; but when he realized that the architect's face had darkened and that he appeared, if not ill-humored, at least bored, the priest hastily said good-by.

The next day the architect came to the parish inquiring for the boy. Then he found out that the unique child knew how to play chess, although he no longer had anyone to play with because he had beaten everyone in the town who knew the game; he learned that he had predicted a rare astronomical conjunction; he learned that he wrote excellent verse, and that he had composed a noteworthy poem on the occasion of the Lisbon earthquake, beautiful imitations of Anacreon and Catullus, and a couplet in Latin and Low German as an epitaph for Her Excellency the late Grand Duchess.

The architect wanted to read this couplet. Then he had a long conversation alone with the boy (who said later that it had dealt with the calculation of the strength of materials); and two or three weeks later he came back looking for the boy in order to take him to the capital and present him to the small court. The Prince had been good enough to show an interest in the prodigy.

His departure from town was a big event. Not only his six older brothers, but the whole school and all the children of the town were in the plaza to see the carriage leave, and little Phoenix's mother stayed on the corner, dabbing her tears with her apron, and agreeing with the jubilant remarks of the priest, who regarded his protégé's good fortune as a personal triumph, not without reason.

By contrast, the arrival at the palace was not spectacular. Except for the feverish glow of his stare, the young phenomenon looked like any other child, although even more insignificant, he was so quiet and pensive. Nobody noticed him.

The palace governor ordered the tailor to make him a silken dress coat, shoes, and the other clothes that he needed in order to be presented to His Highness. The quality and color of the silk, and something concerning the buckles, were the subject of a violent argument, a real quarrel between the governor and the architect, who naturally wanted to ensure the decorous appearance of the prodigy, whose presentation would be a gift to the intellectually curious. The architect was not a man to be easily cheated; when Phoenix finally appeared before His Highness, he not only wore a dress coat of rose-colored silk edged with silver, but his collar and cuffs were trimmed with Mechlin lace, and a short sword hung from his belt—a charming toy that delighted the court.

The Prince put him to various tests, which gave the boy no trouble. He was asked to solve a difficult geometry problem in competition with the jester Sir Anthony Wells, an excellent mathematician, and our prodigy got the answer before his opponent. He played chess against three experts, checkmating two and playing the third to a draw. Only the automaton, which had been the sensation of the court a few years before and had already been half forgotten, disconcerted the boy, and, unfortunately,

he lost the match, although he later succeeded in retrieving his misfortune. They asked him to recite and sing, and he sang most pleasingly, even though his voice was not exceptional. All in all, he was a great success; people gave him candies and caresses; and once the novelty had worn off and the architect had returned to his work. Phoenix was relegated to the servants' quarters, where they gave him bed and board.

When the architect returned to the court several months later to take care of some pending business, he took the trouble to learn about the fate of his charge, because the priest had begged him so urgently not to forget. To his great disappointment, he learned that Phoenix had not been well for some time. He was languishing, had contracted a fever, and had lost what little appetite he had. The doctor had prescribed enemas and a strict diet at first, but when he saw that Phoenix did not seem to grow either better or worse, he began neglecting him. Then the architect persuaded the physician to make one more trip to the corner where the patient lay; he took his pulse, looked at his throat, and decreed that what the boy needed was the fresh air of the country. In view of that, the architect decided he would take him back to the village when he had finished his business.

That, of course, was something of a humiliation for the architect, and a painful disappointment for the priest, who had dreamed such dreams. Phoenix's mother kissed him on his forehead, his eyes, and his mouth, and admired his clothes and shoes very much. But what could the unfortunate widow do to cure him? The boy, who had never been very strong, didn't even have the energy to move from a chair now. He slept all day, and every time the poor woman stopped in to see him she found that he had not even touched the bit of bread and bacon she usually left him for nourishment when she went out.

One afternoon, after she had been working for several hours in the druggist's orchard harvesting turnips and other vegetables, the mother found many children crowding around the door of the house in great excitement. All talking at once, they explained to her that she was too late; that by the time they had arrived to investigate his screams Phoenix was already dead. There he was, on the ground, an ear and part of his face chewed away. One hand was also missing. The lace cuffs were torn and bloodstained. It had been the miller's sow, which was now fleeing, grunting wildly, before a crowd of disheveled children. (The pig, as everyone knows, like man, is an omnivorous animal; it eats everything.)

Unlucky Phoenix! The priest composed a beautiful epitaph for his grave, one that was worthy of marble. But there was no marble headstone. The architect had promised to have one made from the material that would undoubtedly be left over from his work, a small one. No doubt he would have done so, if his own life had not ended before the monastery was finished.

Anyway, the epitaph was written on a board, above the wooden cross that was thrust into the earth over the mortal remains of the amazing child. It was there until, with time, the rains erased it. I think that the text is the one that appears at the beginning of this account. ☸



Ráquira clay horses and riders are caricatures of the important and the haughty

the Charm of Colombia

Dances, Fiestas, and Songs of the Villages

GERMÁN ARCINIEGAS

WITH MODERN TRANSPORTATION, the territory of Colombia seems to have shrunk. Men on the coast are closer to those in the interior, as are those in the west to those in the east. In bygone centuries, when for generations the people of the interior never saw the sea and every

little town was hidden away in its own surroundings, the country was made up of isolated groups and regions. Then indeed the musical provinces, with their own dances and typical songs and their own savory dishes, made up a many-colored folklore map.

The Chiquinquirá shrine is internationally known. Since colonial days people from Ecuador, Venezuela, and all the Colombian provinces have fulfilled their promises to the Virgin by making pilgrimages there to visit Her image, which a humble washerwoman found in a well near the old village. The market that has grown up to furnish the pilgrims with toys and souvenirs of all kinds is famous. To supply this market, a pottery industry has

This selection is an excerpt from the booklet on Colombia by Germán Arciniegas, to be published by the Pan American Union's Editorial Division this year. In their new format, illustrated volumes in the American republics series will contain a general description of the country by one of its leading writers and a statistical appendix.



The guabina dance reminds dancers of their pilgrimages to Chiquinquirá shrine

grown up in the nearby town of Ráquira; there the Indians make simple but charming little horses like the ancient figurines from Tanagra in Greece. The figures of the riders, the owners of the haciendas, grotesquely reduced, are comical. With irony and humor the potter puts the landlords, the overseers, and the prominent people of the town into the hands of the children, to play with in their own miniature world, and to break against the street stones, if they wish. The little horses also carry a charming burden to market: women with large noses riding sidesaddle and wearing *corroscas*, the characteristic hats, to protect them from the sun, and young boys mounted like kings on *chocontana* saddles. In the town of Chocontá the best saddles, leather reins, and machete sheaths are made with Moorish finesse. The Ráquira craftsmen also make little birds that whistle, hens with their chicks, piggy banks, and, most famous of all, little couples dancing to the sound of an orchestra of *triple* guitars and mandolins, which bring the clay to life with the breath of caricature.

With their savings of many years, the pilgrims may make trips lasting many weeks, thanks to music, and the closer they come to Chiquinquirá and its plaza where an impressive cathedral stands today, the more enthusiastically they strum their guitars, the more effort they put into their singing, and the more they enjoy the pilgrimage. This is how the Chiquinquirian *guabina* was born, the dance of the clay figurines, which has spread to the most remote parts of Gran Colombia. It is danced in the market places by farm couples: the women with their full cotton skirts, white fiber sandals, broadcloth blouses, their black braids tied with ribbon bows, and rosy

cheeks; and the men with cotton trousers, freshly laundered shirts, and handkerchiefs waving in the air. The women have their hands on their hips, and the men have theirs behind their backs or flourishing a handkerchief. Their bodies never touch, and she coquettishly avoids his glances in a game described in the words of the song. This is the most popular folk dance, and the pilgrims recall their visit later when they sing: "I've come from Chiquinquirá, from fulfilling a promise. . ."

It would be an injustice to reduce the folklore charm of Chiquinquirá to some clay toys, the singing and dancing of the *guabina*, and the products of the leatherworkers of Chocontá. The plaza of Chiquinquirá—the bazaar of eastern Colombia—is full of all sorts of figurines and toys. There are little images of the Virgin, carved in tagua, the ivory nut, as are miniature utensils, guitars, tops, and rosaries. The best wooden articles are the *cocas* (cup and ball toys) and spinning tops. Little baskets are made from horsehair, and sisal and hemp are used in making bags of every size. The painted calabashes have become so valued as objects of art that one hates to use them for *chicha*, the beverage on which the Colombian country people formerly got drunk. The flocks of sheep in Boyacá Department produce the best wool in Colombia, and to return from Chiquinquirá with a fine poncho shows that one has not spent all his savings on trinkets. Ponchos, shawls, and colorful handkerchiefs are the most important items in this carousel of colors that centers around the gracious image of the Virgin, with its silver frame encrusted with many emeralds and diamonds, zealously tended by the Dominican monks.

To go from Chiquinquirá to the extreme south—to

Ipiales on the Ecuadorian border, to Pasto surrounded by emerald-green fields near the active volcano Galeras, and to Popayán with its illustrious sons and its classical university—is like going to another planet in the folklore solar system. There is a famous shrine here, too: that of the Virgin of Las Lajas, painted on a rock above the canyon of the Guaitará River near Ipiales, the city of the three volcanoes—Chiles, Cumbal, and Hualcalá or “finger of God.” To Pasto and Popayán come the Indians from Sibundoy, one of the most charming areas that one can visit in Colombia, at the headwaters of the Putumayo River and now accessible by road from Pasto. The Sibundoyos wear necklaces of white seeds with so many strands they form a solid mass, and their black hair is so thick, with its bowl cut, that it seems to say: hats are not made for a head like this. These quiet Indians live in one of the few regions in the country which the Spanish language has not reached. But they are bold, intelligent, and astute. They are also rovers, and have traveled as far as New York, still barefoot and wearing the black and white striped ponchos that hang to their ankles and are their clothes, their blankets, and their uniform.

If in the south pilgrimages are always to the Virgin of Las Lajas, in Popayán the great religious holiday is Holy Week. It is quite the opposite of Holy Week in Seville. In Popayán there are no *saetas* (chants for special processions), no noisy celebrations, there is nothing but a grave, nocturnal silence. On Good Friday evening the procession leaves the hermitage of Belén, and the multitude that files through the streets is subdued, completely orderly. There are no clergy, no police, no soldiers present to clear the street or organize the procession. Thousands upon thousands of people, both humble and prominent, take burning candles and form a flaming line that extends from the heights around the hermitage to the plaza of the Cathedral. Between the litters on which



Solemn parades and huge crowds mark Holy Week observances in Colombian cities



Colombian music-maker with flute and maracas

the Stations of the Cross are portrayed, which are carried about a hundred yards apart, goes either an orchestra, to which the crowd listens with all the rapt attention of a German audience, or a dusky Negress, like the one of whom the Chilean poet Julio Barranecchia sang, carrying a silver brazier on her head, walking like a queen, a graceful rhythm in her step. There are silver bracelets on her bare arms, and the mystery of Africa shines in her ebony skin and ivory eyes. The right to carry the litters is passed down within families from one generation to the next. The gentlemen of this genealogically conscious city wear the penitent's habit, and carry their heavy burden on their bare shoulders. The ceremony lasts hours with no break other than a chance, when the procession pauses, to support the litter briefly on the thick sticks they carry like pilgrims' staffs. At the end, their habits are wet with blood from their own shoulders. But woe to him who asks for help and is relieved of his burden in the road: This would be a blot that would stain the honor of the family for generations.

On Holy Saturday, the Indians from the surrounding countryside fill the streets with the music of their flutes and trumpets, savage drums and wooden noisemakers that sound like something from a primeval forest. In these bands, instruments that imitate the singing of birds add their notes to the drum beat and the flute airs.

The musicians come from Indian groups where the power of office is still transmitted from mayor to mayor at annual fiestas, in a ceremony part Spanish and part Indian, in which signorial courtesy is combined with an ingenious understanding of authority.

The mestizo women of the south (*ñapangas*), with their velvet sandals, and a series of skirts that make of their costume a cabbage of cotton prints and white petticoats, move with the exquisite grace of an Inca melody and speak in a language that has a delicate natural music. They say that Manuelita Sáenz, in order to conquer the Liberator Simón Bolívar, danced like a *ñapanga*



Singing and parading through streets in fiesta dress at Founders Day celebration in Medellín

for him in Quito and thus began their story. In Pasto, the language becomes a mosaic of light with the delicateness of Galicia and Portugal. There they have distilled the graces of the Spanish language, driving off the dramatic quality of the words and making them sing. In the Mysteries of the Rosary, when Jesus Christ is named, he is called simply "*el bonitico* (the pretty little one)."

There is enormous contrast between these folk ways here and those of Cartagena, where the African element has given rise to dances like the *cumbia* or the *merecumbé* and where the great religious figure is San Pedro Claver, the slave of the slaves, whose deeds and legends form one of the richest and most original parts of church lore. This unusual Jesuit, who frightened the witches of Tolú and met the boats of the slave traders to cure the recently arrived Africans of their sores, their hunger, and their misery, is to the Negroes of the Americas the model of what is most humane and divine. Churches to San Pedro Claver have been built even in the United States.

In that part of Colombia Negro poetry was born. Eighty years before this kind of poetry, which has opened new horizons for Spanish art, was written in the Antilles, Candelario Obese wrote *Canción del Boga Ausente* [Song of the Absent Rower]: "So sad is the night, the night that is sad, there is no star in the sky, the night that is sad, Bogá, Bogá (row, row) . . ." which will remain always one of the purest examples of Afro-American letters. That region was also the birthplace of the *cumbia*, the frenetic sensual dance that looks like a Congo bonfire on the Caribbean beaches. The dancer does

the *cumbia* with a bundle of burning candles carried like a torch, and her magical gyrations explain the diabolical sorcery that astonished the religious tribunal of the Holy Office in Cartagena when it was persecuting the witches of Tolú.

Once, not long ago, a troop of dark-skinned dancers organized by Delia Zapa Olivella took the most primitive and bewitching dances from these regions and brought them to Paris, Moscow, Peking, and Berlin. They say that in Peking forty thousand came to see the instruments the musicians used to produce such strange effects on the dancers. But the fact is that half the world has danced to the music of: "*Santa Marta tiene tren—Pero no tiene tranvía* . . ." (Santa Marta has a train, but doesn't have a trolley . . .) or "*Se va el caimán, se va el caimán, se va para Barranquilla* . . ." (The cayman's going, the cayman's going, he's headed for Barranquilla . . .)"

The spirit of Barranquilla's carnival is so contagious that it once changed the government. A band of gay politicians dressed in brightly colored costumes surrounded the Governor and took him by surprise, and when he least expected it, he found himself out of power. The carnivals of Barranquilla and Cartagena form part of a dance circle that reaches New Orleans, Panama, and Maracaibo; in Colombian cities it makes the streets resound like drumheads.

All this is changed into a languid sensual caress when one returns to the interior and arrives at the heart of Tolima, where they play the *bunde*, one of the finest and most intimate forms of music in Colombia. Tolima—the scene of bitter strife where the deeds of Tulio Varón are recalled in Liberal ballads, like those about Zapata in Mexico—is above all a musical province. The Conservatory of Music in Ibagué, capital of Tolima Department, was the famous headquarters of Alberto Castilla, composer of *Arrurrú*, which has been sung as far away as the public schools of Chicago. It is also the land of José Eustasio Rivera who, in the sonnets of *Tierra de Promisión*, created delicate medallions, with the images of humming birds, wild colts, herons, and fishermen presenting a portrait of Tolima as colorful as a stained glass window.

Voluminous books have been published on the songs of Boyacá, and on the songs, couplets, and proverbs of the greater Tolima area. And the most ardent collectors who have gone as far inland as Caquetá and Putumayo have discovered veritable gems everywhere. One missionary friar alone, Lucas de Batet, gathered some two thousand couplets, many of which, with some variations, were popular throughout the country and others only in that place. Couplets are composed as easily as one walks or loiters about, and the first to collect them are the country folk who need their pungent touch for the fiestas, to enliven conversation, to polish their stories, and even for politicking.

The people of Antioquia differ so much from those of Tolima that even their voices are not the same. The charm of the *Antioqueño* is in his exaggerations. His hyperbole has been compared to that of the Andalusian or the Texan, but it is completely native to the region.

The *Cancionero Antioqueño* of Antonio José Restrepo has hundreds of couplets which, without losing their popular character, have become classics. Above all, Restrepo was interested in charm, and Antioquía, which is the province of the gold mines, is even richer in charm than in gold. Its terrain, deeply folded almost beyond belief, has seen the development of a race of muleteers who in the past century came to work with their teams, wearing a machete at their belts, a poncho over their shoulders, and an expandable leather pouch containing a collection of various objects—flint, tinder, and tobacco; a straight razor; a little mirror; money; and “the claw of the beast,” or the eye of a deer, as a magical talisman against danger and sickness. In the rugged Antioquian countryside, planting has always been such a problem that the country folk say they sow corn with a shotgun. And although wheat has recently been introduced into the regional diet, corn still dominates it to such an extent that the *Antioqueños* think of themselves as “the corn kings” and call themselves *maiceros* (corn growers).

Fiesta to them is any religious event, whether it be Candlemas, when every town is bright with candles, or Holy Week. But the most important are Christmas and Christmas Eve, which are celebrated with delicious *meriendas* (supper parties); typical delicacies are *buñuelos* (fried éclairs with syrup), *hojuelas* (a pastry), honey with orange blossoms, and *manjar blanco* (a soft fudge). The Christ Child is hidden up in the hills for the guests to find. Everyone takes a candle or a lantern and joins the search, singing Christmas carols, until the lucky one finds not only the Child, but also some money left where the Child was resting. The people from Las Estancias, in

the outskirts of Medellín, celebrated the fiestas so enthusiastically and drank so much *aguardiente* (a strong alcoholic drink) that they were forbidden to celebrate Christmas Eve, much as in Rome it was forbidden to celebrate Holy Week in the *florentinos* neighborhood to stop the beatings perpetrated against Jews on Good Friday.

A treasury of folklore is found in the stories of Tomás Carrasquilla. From all the mountain country, this great writer gathered the legends of *Patasola*, *Ilusiones*, *Bracamonte*, *Madremonte*, and every other sprite invented in those woods by the combined imaginations of Negro and white. In the mountains the fiestas of San Juan, of which Carrasquilla writes, contrast with those of San Juan held in Tolima. The dance opens in the plaza, in front of the *alcaldía* (the mayor's office). It is the delightful *malapé*. Twelve dancers form two lines—Negro women on one side, Negro men on the other. All at once, they lift their flaming candles; they cross back and forth; they link arms alternately as they change directions; they bring all the candle flames together. Face to face, their eyes staring white and their lips trembling, they hypnotize each other. They beat out the rhythm with expert feet, now forward, now backward. Each figure is executed without missing a step. They stretch, they sway, they bend, they stoop. They seem about to fall. Suddenly, in unison, they form a wheel, their right hands meeting high in the center, while their left hands make a concentric circle close to the floor. The pin wheel spins round and round in a dizzy flame. Abruptly, they break into couples. It is complete abandon. Their hips move in a convulsive rhythm; their breasts tremble like jelly. . . . ☞

The bambuco is fun for young as well as old. It's described in a later part of Arciniegas' new booklet



NEW LOOK FOR OPERATION PAN AMERICA

An Inter-American Bank Official's Suggestions

T. GRAYDON UPTON

THE PEOPLE OF Latin America await quick action by President Kennedy to counter deteriorating economic, political, and social conditions. But disillusionment and acceleration of negative trends will follow if a dramatic new frontier of the spirit cannot be established to complement increased economic assistance. The U.S. balance of payments and budgetary factors are a deterrent to a "Hemispheric Marshall Plan," that panacea long envisioned by Latin Americans as a solution for all troubles. Foreign capital, regardless of type or amount, can supply only a modest part of the total development capital required, the greater share of which must be created in Latin America. And indeed, there is no indication that the effect of either existing or new development assistance, by itself, can be sufficiently quick and sufficiently widespread in impact to counter effectively the negative influences. The solution of the problem must correspond to its nature, and its nature involves basic internal questions in Latin America, as well as the posture of the United States.

What is needed in this dilemma is the synthesis of a new element, the rededication of the spirit of a highly spiritual and emotional people, which by its intensity will create reservoirs of capital of individual and group effort. And indeed, such a new element is at hand, but its power and vitality has not been grasped, nor, except in a few isolated steps, has its concept been developed.

The coincidence and rapid development of negative factors make it essential that increased development assistance and stabilization of commodity prices be supported by a new moral ideology in Latin America. Large sums, when spent rapidly and without adequate planning and controls, tend to be used wastefully, to flow towards existing sources of wealth (and then out of the country as capital flight), and to stimulate inflation, graft, and mishandling. In short, they may do little to alleviate social tensions for many years to come. On the other hand, careful planning and painstaking execution of industrial, economic, and social development projects to raise living standards on a significant scale is slowed down by lack of all types of experienced technical, managerial, and administrative personnel. Meanwhile, time presses. Development loans, as they are now handled, are slow to bridge the gap, for during the long period of waiting for consumer goods to be produced there is nothing tangible or spiritual to spur the hopes and ambitions of the people, and when, at long last, the goods flow, an outmoded Latin American capitalism is a barrier to a wide attainment of economic benefits by the low-income groups.

A new revolution of the spirit, a new mystique, a new catalyst, must possess certain inherent characteristics. It must be a Latin American movement, conceived and nurtured in Latin America. It must be dramatically presented, and thus capable of awakening enthusiastic acceptance (and not be allowed to die, then revived periodically, in isolated incidents, without coordination or follow-through). It must be broad in concept, so that individual objectives, such as multiple self-help housing, land reform, a new educational drive, common markets, and other aspects of Pan Americanism, can be woven into it. And it must be capable of being sustained over a long period.

While a new Simón Bolívar for Latin America cannot yet be identified, there does exist a concept with great potentialities—the concept of "Operation Pan America." It is the creation of the Brazilian poet-politician Augusto Frederico Schmidt, was put into circulation by a widely acknowledged Latin American leader, Juscelino Kubitschek, and has been forcefully presented by Brazilian representatives at inter-American meetings. "Operation Pan America" has been accepted by Latin American governments and by the United States. But the concept has lived only in conferences, in Schmidt's speeches, and in a relatively few, isolated, high-level messages and acts, of which the most outstanding was the "Act of Bogotá" and its concept of aided social evolution. At this fateful moment in Latin American relationships, "Operation Pan America" is only a smoldering ember, which has never turned to flame.

This failure is, perhaps, because in its original Brazilian presentation "Operation Pan America" was tied in with the establishment of Latin American goals in terms of per capita income and rates of economic growth, which created for the United States the problem that acceptance would commit it to massive expenditures impossible either to begin or to maintain. Thus the nascent fire of "Operation Pan America" has hardly survived a barrage of financial arguments, opposing economic concepts, and conference deadlocks. And in the process its power for awakening the spirit of the Americas, which was an essential part of Schmidt's concept, has been forgotten.

Yet "Operation Pan America" has the vision and the potential symbolism of a sweeping hemispheric movement. It has a spiritual (if also materialistic) origin, and it has a broad scope. If properly moved, it is capable of building great enthusiasms and intense self-dedication. It can exercise a cohesive and unifying force in Latin America that in turn would create the human and spiritual capital

of real progress. It is capable of drawing to it powerful Latin American leadership. And finally, the fortuitous timing factor inherent in the taking of office of new Presidents in Brazil, the great country where "Operation Pan America" was conceived, and in the United States, whose acceptance and support is prerequisite for success, and which itself is dedicated to establishing vital new frontiers, is particularly fortunate.

It is not within the scope of this paper to provide a blueprint for a redefined "Operation Pan America" (redefined because of the need of a shift in emphasis from its original economic strictures). It could "bubble up" from the bottom, as individual civic groups and groups with common interests, in Latin America and in the United States, accept the theme and develop their own variations on it. But to be more effective, it should come from the top, and here one can catch glimpses of a future pattern. One can imagine an address by the President of the United States, dealing only with Latin America, and in the inspiring framework of his inaugural words. One can foresee a meeting of the Presidents of the American republics to rekindle the fire. One can guess at the desirability of forming within the Organization of American States a specialized public relations staff to develop the public relations aspect of "Operation Pan America" both in detail of concept and execution and by establishing techniques for widespread public acceptance in the cities, the towns, and the countryside of Latin America, and in the United States.

One can imagine that a new power plant, financed perhaps by the Inter-American Development Bank, instead of passing from the popular mind with a press notice, will be greeted in ceremonies as a step in "Operation Pan America—Project Power." There will be speeches not just by functionaries, but by foremen, technicians, and laborers, flags with the symbol of "Operation Pan America." There will be a large model of the plant, and imaginative pictures of the new homes to be lighted, the new industries to be supplied, and displays of the new electric tools and new household equipment to be used. And there will be a formal dedication in recognition of the spiritual values of the great movement of which the power project will become an additional symbol. Thus during the period of construction the project will be not just an unrecognizable physical structure, but will be immediately and continuously identified in the minds of the people as something vital to improve their life, and an essential part of all-pervasive "Operation Pan America."

One can foresee not only scattered self-help housing projects, but a number of them initiated simultaneously in half a dozen cities throughout a country, with officials of the department of public works devoting a first day of symbolic labor, with competition between housing teams, gold star rosters of number of dwellings completed, and prizes for the most effective team of supervisors. One can see, too, American companies in Brazil, all joining together to provide scholarships for a technical training center, dedicated under a new demonstration of the spirit of "Operation Pan America—Project Education." While on the college campuses of the United States the flag of

"Operation Pan America" would symbolize that students of Latin America were receiving that particularly warm reception which the new spirit of the Hemisphere has awakened. On Pan American Day, in both Latin America and the United States, all citizens of the Americas would be invited to pledge for a practical yet symbolic goal, chosen by the Presidents of the Americas.

In short, the present routine statistical handling of Latin American development, punctuated occasionally by an uneconomic but emotionally stimulating "prestige project," should be replaced by a new dramatization of development efforts in Latin America by all agencies, public and private, U.S., Latin American, and Inter-American, tied together with the spiritual cement of "Operation Pan America." And such dramatization would be carried forward in Latin America, and in the United States, under technical assistance in the human relations field, awakening in the process a sense of enthusiasm, self-dedication, and human capital, and enlisting new and imaginative leadership.

In conclusion: A great deal of economic planning is taking place for the development of Latin America, and with the reorganization of the Inter-American Economic and Social Council of the Organization of American States a significant step forward has been taken in the sphere of consultation and confrontation of ideas between nations of the Americas, parallel to that which moved Europe forward after the war. Similarly, in the earlier formation of the Inter-American Development Bank, a Hemispheric institution has been brought into being that is creating great interest in Latin America for its own multilateral role in development. And with the "Act of Bogotá" a constructive step has been initiated in the difficult concept of social-overhead assistance and evolution of social institutions. There appears, in addition, little question but that further economic measures will be considered by the United States.

But no equivalent step has been taken in the sphere of the spirit, and no successful effort has been made to touch the imaginations and emotions of the peoples of the Americas and unite them for a common objective. Yet a vehicle is at hand for touching such imagination and such emotions. In a world where nations are rapidly building both good and evil houses of the spirit, to facilitate achievement of national goals. "Operation Pan America" is unique in concept and has breath-taking potentialities. The interpretation presented here does not for one moment suggest the substitution of banners for development dollars. "Operation Pan America" can come to fruition only if, in the United States, the administration, fully supported by the Congress, will make a maximum effort in the financial and economic spheres, both to increase economic and social development assistance and to make it more effective. But man cannot live by bread alone. When the maximum economic and social effort is being made, it must touch not only creature necessities, but quick minds and high spirits. For only within the spirit of such dedication can the individual effort and sacrifice be called forth that are essential for success against such odds. ☞

QUEBRADA DE

LOS CUERVOS

A Scenic National Park in Uruguay

JOSÉ PEREIRA RODRÍGUEZ

WHEN DARWIN VISITED and explored Uruguay in July 1832, he remarked on the "scarcity of trees in the Banda Oriental." This observation by the learned Englishman was indeed an erroneous generalization. If the acute observer of *A Naturalist's Voyage Round the World in H.M.S. "Beagle"* had explored further, into the area of the Olimar River basin, say, he would have found real virgin forests. One of these regions of natural beauty, still intact and virtually unknown to the usual visitor to the River Plate area, is the Quebrada de los Cuervos.

Treinta y Tres (Thirty-three) Department is the easternmost section of the Charrúa territory. The capital city, by the same name, is linked to Montevideo by a rail line for express trains and daily rail cars; by a good highway; and by daily flights by the modern planes of Pluna (Primeras Líneas Uruguayas de Navegación Aérea). Some twenty-five miles from the department capital is the Quebrada de los Cuervos (that is, Buzzards' Ravine), which can be reached by traveling about a dozen miles along Route 8 and another dozen along a dirt road that winds among and over the hills.

On December 21, 1958, the National Tourism Commission created General Artigas Park in this fourth district of Treinta y Tres Department, thus carrying out the will of the late Dr. Francisco N. Oliveras, outstanding historian and owner of the highland area known as the Quebrada de los Cuervos. An inn is to be built for the delight of those who love natural surroundings that have not yet been "denaturalized" by marauders.

The Quebrada de los Cuervos is a bit of Uruguayan nature that has been made accessible to amazed explorers and curious travelers who have no desire to be hustling



Head of the waterfall "Centro de Estudios de Ciencias Naturales," discovered in 1953

tourists. It is not a narrow, rugged cut between mountains, as suggested by its name, bestowed on it who knows by whom or when; rather, it is a whole system of valleys. On most maps of this little country, wedged between the vastnesses of the Argentine pampas and Brazil, this picturesque corner does not even appear. Yet there it is, in a craggy region bathed by the small streams of the Yermal Grande, the Yermal Chico, and the Yermalito. In addition to these, there are many other "yerbalitos"—brooklets, so to speak—which rush through winding gullies in the rainy season but, during most of the year, are gentle trickles of clear water. They flow from springs, beneath a canopy of ferns, to make the valleys fertile and invigorate a wide variety of vegetation on the crests of the hills, in the depths of the glens, or among the deep furrows that have formed over the years, slowly and surely, on the many slopes.

It is impossible to appreciate the full grandeur of the Quebrada from any one place; but, from some of the hills—no more than a thousand feet high—that decorate it "you look out over a landscape of unequalled beauty," Oliveras wrote. "The land opens up like an immense quartzite jaw, tapestried with green cording that winds into the very depths of its gullet, sunk in the abyss, as if it wanted to devour the sky."

The outer limits of the Quebrada de los Cuervos can be described as the edge of a vast amphitheater formed by the rugged peaks of the Sierra del Yermal, a rough massif of various rock formations, mostly metamorphic. The geographer Chebataroff points out that, "Although the spectacular shaping and deepening of the valleys (which look like ravines) has been caused principally by fluvial action, wind and rain and particularly the

dissolution of calcareous materials have played a highly significant geomorphogenetic role."

Between hills and ridges, the water of the many mountain springs dances along unlikely routes into the Yermal Chico, the Yermal Grande, and the Yermalito, which empty into the Olimar—a river extolled by the local poets—which is, in turn, a tributary of the deeper and wider Cebollati. In the earth between the rocky masses, erosion has wrought steeply winding paths, bound for the depths of the gorges. Rugged trees that have sunk their roots into the granite outcroppings add a graceful note to the landscape. The slopes are precipitous, almost vertical. The highly varied vegetation is a complex mixture; taking part in this vegetal struggle for the survival of the fittest are curious and remarkable types. The native vines overshadow the dense foliage. And on the mountains there are trees like the one called "the smugglers' ombú," in whose hollow trunk several men can hide, whence the nickname. Amidst the damp mosses and lichens that provide a multicolored mantle for the rocky walls, there are all sorts of ferns; the air rising from the murmuring rivulets colors them in a splendid array of greens that gleam from the depths of the Quebrada. The drainage from the surrounding slopes and the waters of the many streams cut trenches through the stone, and the trees on the steep slopes seem to lean downward. Where the eroded topsoil has come to rest, the vegetation is a luxuriant green; there grow the *camalote* plants with their heavenly sun-kissed blossoms shining on their branches.

Probably only a helicopter flight could do justice to this marvelous spectacle.

The local people have an apt name for a high rocky section where successive lakes are joined in stair-step fashion by waterfalls. They call this place "*los cajones* (the chest of drawers)." The rapid torrents produced by heavy rains have carved the ravines into broad stairs. In the shadow of *los cajones* eddies the water of the springs, and the reflections of the clouds are framed by rocks covered with thick vegetation.

Perhaps the Isla Oscura (Dark Island) is what Orestes Araújo defines in his *Diccionario Geográfico del Uruguay*

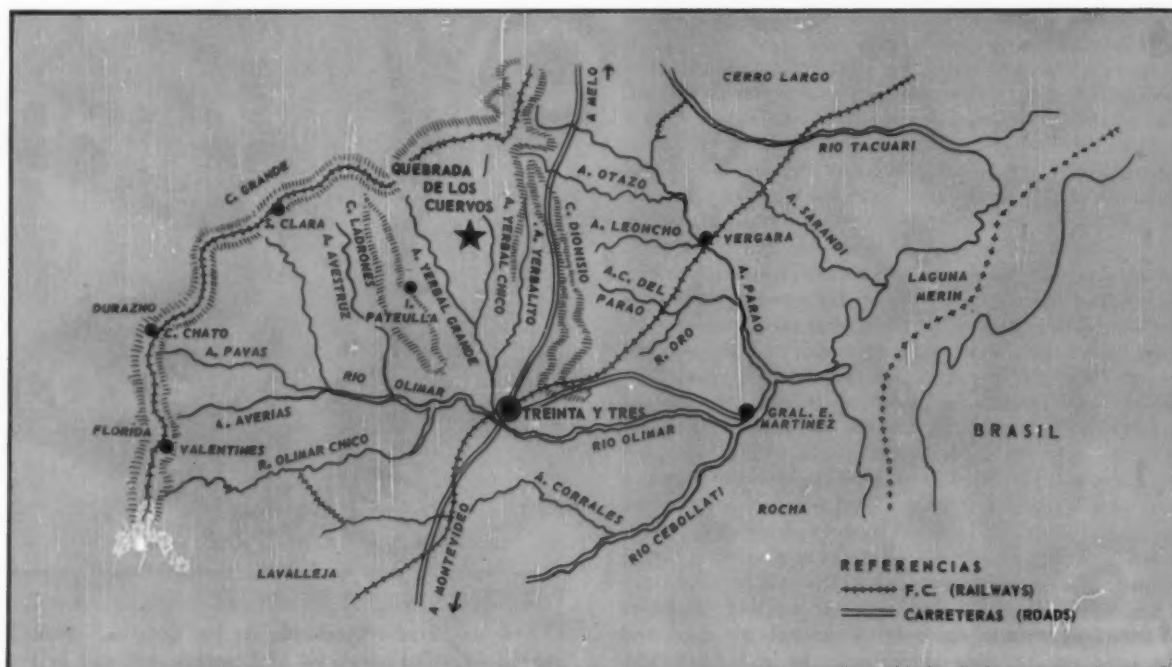


Camalote plant, or water hyacinth (*Eichhornia crassipes*), common in streams

(1900) as "Isla o Quebrada de los Cuervos," located some four miles southeast of Colorado hill and to the north of what was then Villa de Treinta y Tres, "in territory that belonged to the Melgarejo and the Blanco families." *Isla*, in our rural language, like *caapaú*, refers to a group of trees that is not near a river or a brook. The abundant forest growth of the Quebrada is far from the *yermalitos*. The Isla Oscura, which rises in the depths of the Quebrada, is a bit of forest where the trees seem to pile up and the palms cling stubbornly—and inexplicably—to the steep slopes. In the Isla Oscura botanical varieties not common in Uruguayan flora have been found. For example, the *palo de hierro* (iron stick)—*pau ferro* to the Brazilians—with wood so hard that it can notch a steel blade; the *teta-cadela*—*mamica de cadela* or *mamica de cachorra*—a rutaceous species with thick growths along the trunk that look like the nipples of a nursing dog and whose wood, when dried, is the

Yermal Chico is principal axis of the system of valleys that makes up Quebrada de los Cuervos





Location of Quebrada de los Cuervos in Treinta y Tres Department, Uruguay

color of an egg yolk; the *tarumán*, *tarumá*, or *taruma*, a hardy tree that yields a fruit similar to the olive and whose bark is used by the country people as a diuretic and purgative; the *socará*, whose lovely red flowers are usually called *no me toques* (touch me not) or *espino de San Antonio* (thorn of St. Anthony). Many large trees, especially the tall old *chirivá* palms, have died in the throttling embrace of the *higuerón* trees, which are stranglers without par. There is no shortage of robust lianas, nor of close-growing reeds. In brief, it is a varied and abundant vegetation created by alluvium, constant erosion, and migratory birds.

As an added poetic note to this mysterious landscape, rural legend has it that the *Isla Oscura* was a hiding place for cunning gauchos and frontier smugglers. Even today the people of the region still talk about the remains of old fireplaces in the area, vestiges of the secret shelters of these fugitives.

There is a reason for every slope, dell, rivulet, and stream of the region being called locally a *yerbal* or *yerbalito*—from *yerba mate*—even though the bush with the botanical name *Ilex paraguayensis* does not abound there. Where it does exist, it is almost tree-size. It never sheds its leaves. In the *Isla Oscura* it is common to find beautiful *yerba* trees. The soldier-geographer José María Reyes, who traveled in the area more than a hundred years ago, noted that *yerba mate* “grows wild in the mountains of Cebollati and Olimar.” The writer Julio G. da Rosa, born near the Quebrada and a frequent visitor to the area, says that some residents prepare *maté* in the usual gaucho way, with results that would please even the most discriminating taste.

The group that participated, from March 28 to April 5, 1953, in the First Great Encampment of the Center for the Study of Natural Sciences—also the Center’s eighteenth field trip—discovered an unknown waterfall, lost among the hills bathed by the Yermal Chico and deep in the complex heart of the Quebrada de los Cuervos. It was some forty feet high, and they decided to give it a name then and there. Professor Oliveras, standing before the members of the group, who were still profoundly moved by the discovery, said with appropriate solemnity—as recorded word for word by the chronicler José Miguel Lapido: “That waterfall, lost in the immensity of the hills of the Yermal, will henceforth be called ‘Centro de Estudios de Ciencias Naturales.’” And so it was.

The honor is well deserved, for the Center, founded in July 1945, is the only institution that has carefully organized field trips of this sort. It is responsible for the detailed knowledge of many hitherto-unknown regions of Uruguay. In view of these accomplishments, it should be noted that its founder, Dr. Oliveras, was the indefatigable pioneer in this work.

In its way, the vast solitude of the Quebrada is a splendid refuge for the native animal species. There you can still see the *tamandú-bandeira* (ant bear), a beautiful animal with the herculean strength needed to defend himself against the dogs. He is as adept at thrusting his sticky tongue into the wild honey of a *camoatí* or a *lechiguana* blossom as at using his powerful claws to tear apart a tough *tacurú* (ant hill) to fill up on white ants, all without staining his golden hide, which is decorated with two black bands. From time to time, you

come across a *mão-pelada*—a raccoon—which destroys plant life with the same gusto as he eats the crabs he roots out from under stones or pounces upon in damp holes. There is even a fair number of tiger-striped wild cats that move nimbly among the branches; of nocturnal armadillos, and of cunning foxes with lovely fur—not to mention the variety of poisonous reptiles, harmless snakes, and lazy lizards that thrive in the hollows and crevices.

The Quebrada has its typical residents. First, naturally, are the *cuervos* that give it its name. These carnivorous birds are not the black European *Corvus corax*, which has a conical beak and is little larger than the domestic pigeon. The Quebrada "crow"—black or dark in color—is really the turkey buzzard, the same bird as the Cuban *aura tiñosa*, the Mexican *zopilote*, the Venezuelan *zamuro*, and the Colombian *urugú*. It is about the size of a chicken; there are no feathers on its head and neck; its eyes are red with blue rims around the pupils. Its wingspread measures about five feet. Gonzalo Zaldumbide once whimsically described them as looking like "old bald Jesuits," because of their bald wrinkled heads. The featherless head and neck explain the "*tiñosa* (scabby)" the Cubans use to describe them. It has been said that "no other bird flies more perfectly." This bird glides for hours and hours in high wide circles without coming down to rest on the crags, where it hides its creamy-white chicks, not in a nest but in cracks and fissures. It feeds on carrion or offal, searching for it from on high. As soon as it spots something, it glides downward in a surprisingly perfect spiral. It is a marvelous thing to watch.

Buzzards are early risers. No sooner has light dawned than they begin their endless flying, and so it goes until nightfall, with only short respites. "The higher they fly, the closer the storm," the country people say. On stormy afternoons they will frequently fly so high that they look



Rocky faces of the Quebrada walls, and the wooded rolling countryside that surrounds it



Midday sun shines on lush vegetation at water's edge

like leaves borne by the tempest.

The buzzard is almost constantly slandered, yet this ungainly old bird is almost a model of virtue—ornithological virtue. He keeps the countryside clean. He is more faithful than a dog to anyone who keeps him as a pet. He is more loyal, with affectionate treatment, than any other animal, and can return more surely than a carrier pigeon.

Thousands of them live in the Quebrada, and they share the heights only with the eagle, the most elegant of the birds of prey that fly the Uruguayan skies.

On the edges of the Quebrada, where it is difficult to walk without falling or slipping on the sixty- to eighty-degree inclines, numerous skittish goats add yet another lively note to the peaks that crown the ridges. Flocks of them leap nimbly over the rocks. Just as quickly as they group together, so, at the least alarm, do they scatter, running and jumping dizzily. Their small hard hoofs and their voracious grazing—even to eating the lichens off the stones—have earned them the name "erosion makers." Their surprising agility allows them to frolic among the crags and disappear, almost at a leap, down the steep slopes. You really should watch them as they kneel to drink timidly the clear water from the gullies. The only elements needed to complete the idyllic scene are a shepherd and the melancholy notes of a rustic flute.

At times, among the bearded goats you can spot the svelte silhouette of a herd of deer or *guazúbiras*, the graceful, elegant stag standing out above the rest. These native species that were so numerous in years gone by in Uruguay are now practically extinct, and only the refuge of the Quebrada de los Cuervos provides these lovely, harmless animals a chance for survival. ☺



books

THE NATURE OF THE CRISIS

CHARLES G. FENWICK

THE UNITED STATES AND LATIN AMERICA: BACKGROUND PAPERS AND THE FINAL REPORT OF THE SIXTEENTH AMERICAN ASSEMBLY, New York, The American Assembly, Columbia University, 1959. 221 p. (Spanish translation, *Los Estados Unidos y la América Latina*, was published as a special edition by the University of Puerto Rico and The American Assembly, Columbia University, 1960.)

It is clear enough that Latin America is in a state of crisis. A leading article in *AMÉRICAS* [January 1961] declares it frankly. But to speak of a crisis is not to define it. What is the nature of the crisis, what political, economic, and social conditions are responsible for it, what are the underlying causes of these conditions and what are the practical measures to be taken to remove them? Such are the issues to which the present volume is directed; and while the authors make no pretense of offering a solution, they do attempt to emphasize their importance and the necessity of clarifying them as a basis for a more adequate foreign policy on the part of the United States.

Knowledge, understanding, and sympathy are the key approaches to the problems, as the editor, Herbert L. Matthews, sees it. What we are given are background papers, not necessarily in agreement, but all seeking to throw light upon one or another aspect of the general situation. Frank Tannenbaum, Professor of Latin American History at Columbia University, begins with a study entitled "Toward an Appreciation of Latin America," in which he shows what Americans have in common, "the tradition of a culture uprooted in the old world and replanted in the new." Geographically "Latin America is isolated from the world and isolated internally," the

Andes forming a barrier between east and west and the interior of South America being empty; both the large and the small towns have no human habitation in between them; they are shut in on themselves, with few contacts with the outside world; and this isolation has given strength to regionalism, so that political contests have been often between one region and another, with little national union in the state as a whole.

Account must also be taken of the character of the Spanish conquest, not as in the United States a progressive settlement across the country, with the settlers driving the aborigines on before them, but rather the establishment of military outposts and haciendas, leaving the Indians in the backcountry, in many cases unassimilated economically and socially. The mestizo, the child of a European father and an Indian mother, came in time to take over the position of leadership, but did little to bring the Indian into closer relationship with the *criollo* oligarchy. It was through the Church that relief came to the Indian; and if his earlier religious and mystical life was rudely set aside by the Spanish conqueror, "the Catholic Church saved what meaning there was left to existence"; and in the Church he could "rebuild a faith in the forces that govern the world," and at the same



Dr. Fenwick, author of this review, is the Director of the PAU Department of Legal Affairs. His detailed, interpretive review is the first in the new *AMÉRICAS* series designed to provide a meaningful résumé of an important book instead of a brief note on it.

time create an element of human fellowship in his common worship with the conquerors who had destroyed his own religious inheritance.

Then there was the private hacienda, the huge area, generally of the best land, which was a sort of self-sufficient community of its own in contrast to the Indian village communities. Groups of *hacendados*, related and interdependent, controlled a region and became the basis of political power and military defense. But the system, effective as it was in maintaining stability within its own limited area, was a major influence in preventing the democratic development of the state and its economic adaptation to new conditions; and it would appear inevitable, as Professor Tannenbaum sees it, that the present demands for democracy and industrialization will be attended by some measures of agrarian reform which must sharply limit, if not wholly destroy, the hacienda system.

It comes as somewhat of a shock to find that education cannot be a quick remedy for the conditions that are obstructing the progress of Latin America toward higher standards of living and greater national unity. School buildings are needed in areas where the people are too poor to build them; and teachers are needed to meet the requirements of populations that are growing faster than the number of teachers available, so that the demand for a universal primary education for all children is, the author finds, "an ideal that can have no present fulfillment." In the field of higher education, "the sudden flow of students has turned the relatively small, traditional institutions of higher learning into great centers of discontent."

Lastly, the problem of leadership in the political field, essential to the development of national unity and stability, is complicated by the various geographic, social, and economic factors that tend to emphasize regional interests and at the same time make the regions themselves look to the central government to do for them what they might do in large measure for themselves.

As against this somewhat discouraging background, the succeeding essays undertake to clarify details of Latin American development of more recent years. Professor K. H. Silvert of Tulane University deals with "Political Change in Latin America," describing "social structure" as the basis of a classification of governments, and emphasizing the dominance of the *caudillo*, the leader of a personalistic political party that represents not only military power but at times the idealism of national objectives and the centralization of national interests. "Instability," which is so often charged against Latin American governments, is not as unstable as it might seem in view of what are described as the "built-in safeguards against excessive violence." Party systems differ widely among the different states, from the multi-party system of Chile and Brazil to the single dominant party system of Mexico; but on the whole the stability of the parties is far less than might be expected of the national objectives proclaimed by them, due to the personal elements entering into the presidency that lead on ahead of the position taken by the leader in the political campaign that brought him to power.

How can public opinion express itself effectively and guide the deliberations of the legislative body and the decisions of the executive? What is "The Role of the Press and Communications" in the determination of policy? To this difficult problem Dean Edward W. Barrett of the Columbia University Graduate School of Journalism and Professor Penn T. Kimball of the same faculty address themselves. Milton Eisenhower is quoted, in a report of 1958, to the effect that "misunderstandings seem to me to be even more serious than they were in 1953," when he made his first visit—a surprising comment in view of the wide news coverage of Latin America in the United States, although apparently less wide than the news coverage of the United States in Latin America.

"The Economic Picture" appeared to Professor of Economics Reynold E. Carlson of Vanderbilt University to be more hopeful, the central feature of the Latin American economy in the post-war period being "a broad drive toward economic development." Standards of living must be raised. But how can this be done when no country possesses the resources necessary to implement social legislation? As has so often been emphasized, the prices of Latin American exports of primary products are subject to wide fluctuations in the world market. Could not prices be stabilized? Or better still, there is the solution of massive industrialization, so that the manufactured products purchased abroad at such heavy cost in national exports may be made at home. Well and good, but industrialization requires capital, and while there is ample capital abroad for investment in national industries, there is the danger that foreign capital may come to control the economic life of the country, and the gain of industrialization will pass into the hands of foreigners.

The longest of the essays, that on "Diplomatic Relations," by Herbert L. Matthews of *The New York Times*, seeks to analyze the foreign policy of the United States in the light of the situations presented in the earlier essays. "We muddle along, doing well and badly, rightly and wrongly, all at the same time." To be more precise, we proclaimed a Monroe Doctrine of protection against European powers, and then we converted it into "a hemispheric hegemony," and in so doing lost the confidence of one and all of those whom we sought to protect. Even today the reaction against intervention is still obstructing our system of regional collective security in spite of the fact that the new system directly contradicts our earlier "hemispheric hegemony." Since 1945, in pursuit of our "almost hysterical" anti-Communist policy, we have preferred to support, or at least to go along with, dictators, rather than advocate the social and economic reforms that might have anticipated the propaganda of the Communists. There are problems ahead, difficult problems, of how to aid economic development and at the same time avoid the appearance of economic imperialism. "Perhaps the wisest progression would be thus: sympathy, knowledge, understanding, patience, patience, patience."

How far has the policy of the United States in the matter of recognizing revolutionary governments tended to aid them or defeat them? Have we thrown our weight in favor of stability as against economic and social idealism?

The editor of the volume asked the Director of the Department of Legal Affairs of the Pan American Union to write a note on the recognition policy of the United States, but the note was of necessity directed to the legal problems involved in recognition rather than to questions of social idealism. After all it is for the individual state, in the exercise of its national sovereignty, to decide upon its own national objectives; all that any nation can do is to determine whether the particular government speaks in the name of the state and has the right to obligate the state by its decisions. The United States has never had the right or the duty to recognize new governments simply on the basis of the sympathy it might have for the policies they might be expected to pursue. Violations of this principle have indeed occurred at times; but they were violations that had later to be repudiated. The temptation was, of course, at times obvious enough: simply refuse to recognize a government that threatened not to be friendly and withhold your recognition for one of better promise. But this has not been the traditional policy of recognition, and it is clear that it would violate the fundamental principle of democratic government and the equally fundamental principle of nonintervention.

The French Revolution put the principles of the Declaration of Independence to the test and it remained for Jefferson, as Secretary of State, to apply them. Shocked as many observers in other countries were at the excesses of the French Revolution, Jefferson made it clear that the United States was not the one to pass upon the social policies of the new government, and that our only concern was whether the people of France were behind it. "It accords with our principles to acknowledge any government to be rightful, which is formed by the will of the nation, substantially declared." Perhaps Jefferson went too far; perhaps he should have raised the question whether the National Convention really represented the will of the people, whether the new government was ready to abide by the principles of international law and accept the obligations of treaties entered into by the government that had been overthrown. But for all that, the rule laid down by Jefferson came to be the accepted rule, departed from at times when the conditions under which the new government came into power gave rise to doubts as to its representative character and, in consequence, as to its stability. Indeed, the conditions under which new governments came into power frequently raised the question whether their recognition would mean anything more than a temporary acknowledgment of force, which would probably in due time call for the recognition of force from another quarter. Under such circumstances mistakes of judgment might easily be made.

In the light of Jefferson's rule that any government "formed by the will of the nation" is to be accepted as "rightful," should recognition be given to governments that come into power by force and remain in power by denying to the people freedom of speech and of the press in violation of constitutional guarantees; and if they are to be recognized on the advance pledge of such guarantees, may recognition be withdrawn when the guarantees have been openly and systematically violated? The prob-

lem is a difficult one, because the observance of constitutional guarantees is not something to be measured with a yardstick, and any attempt on the part of third persons to do so, except in the gravest cases, would of necessity involve intervention in the domestic affairs of the state.

Perhaps the note on recognition policy might have discussed at greater length the assertion by the State Department that the policy of Jefferson has been consistently followed from the beginning, as was claimed by Secretary Stimson in 1931. The element of "stability" in the new government has been frequently taken to be the equivalent of Jefferson's "will of the people," whereas it may at times reflect no more than acquiescence in a regime of terrorism. But there again it is difficult for third states to measure the degree of intimidation of public opinion, and they are driven back upon the principle of nonintervention, which compels a policy of "hands off" even when the facts are obviously contrary to the assumption that the absence of armed resistance indicates "stability."

Another item not adequately covered in the note on recognition policy is the question whether, in view of the adoption of the Treaty of Reciprocal Assistance, the time has not now come when the act of recognizing a government coming into power in violation of constitutional provisions should not be a collective act of the community rather than the individual act of each member of the regional group. Obviously before such a procedure could be followed it would be necessary to formulate more accurately the conditions under which recognition should be granted, whether by the governments individually or by collective act. This the Inter-American Juridical Committee tried to do in 1950 in advance of the first meeting of the Council of Jurists; but the effort failed, due to fear of a number of governments that fixed rules of recognition might embarrass them in dealing with cases that could not be foreseen. As a war measure collective action might be necessary; but the response of the governments to the proposals of the Committee of Political Defense in Montevideo gave no encouragement to a wider application of the procedure.

What is the outlook ahead? What lesson are we to learn from a volume that was evidently planned to throw light upon a troubled situation? Obviously the first problem before us is the maintenance of the principle of regional collective security, the principle of the collective responsibility of the whole group for the protection of each. This is fundamental, it is the cornerstone of the inter-American system. Recourse to force by the individual state for the settlement of international disputes is at an end. If force is to be used under any circumstances it is to be the force of the regional group as a whole, acting in pursuance of the provisions of the Rio Treaty of Reciprocal Assistance. That in itself has been a great gain, even if nothing else had been accomplished since the adoption of the treaty.

But collective security is not a mechanical procedure, functioning automatically when a threat to the peace arises. Its application is conditioned both by the economic and social relations of the American states as states and

by the economic and social order existing within the individual American states. Beginning with regional relations, it is obvious that collective security must be accompanied by collective justice, measures of cooperation for the promotion of the common welfare. A half century ago, indeed only a few decades ago, justice in inter-American relations meant no more than respect for the rights of others on the basis of the *status quo*. Today it has come to mean mutual assistance in raising standards of living; and this mutual assistance must of necessity involve financial sacrifices on the part of those whose area of land and whose natural resources have put them in a position to make the necessary sacrifices in favor of those who are less favored by nature. Professor Carlson's description of the specific problems of inter-American economic relations is sufficient to make us realize that the sacrifices will not be easy, that strong moral motivation will be needed to lift us above the normal impulse of keeping what we have for ourselves. What was charity a generation ago might now be described as justice, if we can rise to that higher level.

But just as collective security is conditioned by collective justice, so in turn collective justice is conditioned by the economic and social order existing within the individual American states. Professor Tannenbaum's description of the background of the problem—geography, domestic economic systems, and education; and Professor Silvert's contribution on political change—the difficulties of constitutional procedures and the tendency to sacrifice democracy to political stability and aggressive leadership—make it clear that the problem is not to be solved by mere formulas. Obviously it is beyond the power of the regional community to interfere in the domestic government of the individual state. All that the community can do is to set up standards, to proclaim fundamental human rights, to urge representative government. It remains for the individual state to live up to these standards. But if it does not do so, the practical measures of mutual assistance that may be planned to give effect to the principle of collective justice are temporarily stalled. A state whose government is in the hands of those who have no respect for the will of the people, whose government denies fundamental liberties and repudiates the established rules of international law and its treaty obligations, is hardly in a position to expect sacrifices from other states in the name of collective justice.

We are confronted today with what has been called a revolution of rising expectations. That is perhaps the real "crisis" that is said to confront us: the demand for higher standards of living that are beyond the resources of the state, and the demand to have them immediately, without waiting for the slow process by which they have been reached in the more advanced countries. The writer vividly recalls Thomas Carlyle's statement: "And visions danced through the brain of hungry France." Visions are dancing today through the brain of the younger generation of a number of Latin American countries, who are lured on in some cases by promises of the Communists far beyond their ability or their intention to carry out. But whether Communist-inspired or not, the call to action

by the regional community is strong and insistent—do now what you were planning to do over a period of years. But in responding to the call the regional group is entitled to set up standards that insure that what is done will be a cooperative act, in which the local community, in a self-help program, does its own share in raising its standards of living.

Collective justice on the part of the inter-American regional community is thus, if it is to be effective, conditioned upon standards of social justice within the separate states. Time is against us, for the population of some countries is increasing more rapidly than the production of goods and services. The policy of the United States must clearly be to anticipate conditions that may be too difficult to meet if we wait until they are actually at hand; and to insure that the assistance that is given to particular states is directed to the relief of the neediest classes. President Kennedy, in his inaugural address, offered "to our sister republics south of the border" a special pledge "to convert our good words into good deeds in a new alliance for progress"; but it is important to note that he described the objective of the new alliance as being "to assist free men and free governments in casting off the chains of poverty,"—a broadly phrased objective, but one that it is not difficult to interpret in the light of recent declarations of the American states at Santiago, San José, and Bogotá.

Conceding the existence of a "crisis," it is clear that we have the resources at hand to meet it if we take the provisions of the Charter in their literal meaning and seek forthwith, with greater determination, to give them practical effect.

RECENT MEXICAN LITERATURE

Reviewed by Mauricio de la Selva

OBRAS COMPLETAS, by Alfonso Reyes. Vol. XII. Mexico City, Editorial Fondo de Cultura Económica, 1960. 433 p.

There is no doubt that in this new volume by the universal Mexican writer Alfonso Reyes he has again combined excellent prose with his usual perceptivity in presenting literary history. With the distinguished style, the elegance of expression, and the scholarly precision that are so characteristic of him, Reyes projects silhouettes, analyzes personalities, recalls episodes of life at its most diverse cultural stages, and conducts the reader—the uninformed as well as the informed—through the enchanted pages of literature.

In the last years of his life Reyes, prolific creator of culture, undertook to organize everything he had written during more than half a century, in an effort to facilitate the publication of his *Obras Completas* (Complete Works). But he saw only the first ten volumes; the eleventh and twelfth have come out since his death.

There are three sections in Volume Twelve: "Grata Compañía [Pleasant Company]," "Pasado Inmediato [Immediate Past]," and "Letras de Nueva España [Literature of New Spain]." These are made up of articles and essays written between 1912 and 1946. Possibly the most



Alfonso Reyes

admirable feature of this Mexican writer is the easy way he adapts his style to the most widely varied themes, writing temperately and calmly, with feeling and judgment but without distortion.

In this latest volume, the part entitled "Pasado Inmediato" brings to light the elements that went into Reyes' intellectual development. He had made several analyses of what the immediate past meant to new generations; one of them is included here. The following passage reveals his approach to the immediate past: "The problem. History that has just passed is always the least valued. The new generation is always in conflict with it and tends, for the sake of mental economy, to sum it up in a single rubric in order to dismiss it at one fell swoop. The immediate past! Is anything more unpopular? It is, in a way, the adversary. What is new is always the enemy of the most recent past. It arises from it, then wants to be rid of it. A certain amount of ingratitude is the law of all progress, of every process. A degree of error or optical illusion is inevitable in perspective. Perspective is a final interpretation. . . . By summing up various perspectives, various points of reference; by reducing some to others; by taking into account the relative weight of each, and their interdependence, as these would appear to an omnipresent eye that could look at the picture from all angles at once, we shall approach the miracle of understanding."

ANUARIO DE LA POESÍA MEXICANA. Mexico City, Instituto Nacional de Bellas Artes, Departamento de Literatura, 1960. 121 p.

As happens to all books published at the end of a year, this *Anuario de la Poesía Mexicana* (Annual of Mexican Poetry), which came out last December, did not really get into circulation until early 1961.

Furthermore, the *Anuario* is a collection of poetry

published during 1959 by Mexican authors, some of whom are no longer with us: Alfredo R. Placencia, Manuel Toussaint, and Alfonso Reyes.

The publishers of this volume take special care to explain that their aim is not to present an anthology, in the strictest sense of the word, but rather to give the readers of poetry in particular and literature in general "an informative sampling of the status of Mexican poetry in 1959."

In this "sampling" there are fifty-four poets, introduced in strict alphabetical order. Thus, alongside an author who has influenced the development of literary or artistic generations or movements, there may be one who belongs to a generation some thirty or forty years younger.

This *Anuario* will be highly useful since it verifies, for serious students and interested readers alike, the complexity of Mexican poetry, a complexity based on differences of origin, of school, of tendency, and even of surreptitious imitation, if all these are relevant considerations.

However, the "sampling" is distinguished by its selective criteria, which prevent widely read poets—the dedicated ones, to use an overworked but effective word—from overshadowing others who, because they are young or relatively unknown, might be considered insufficiently brilliant to illuminate their places in the *Anuario*.

In the foreword, it is brought out that one of the factors contributing to the complexity of the panorama of Mexican poetry is the zealotry of researchers into the indigenous past. To clarify this point, these few lines from the foreword:

"We must not overlook the fact that pre-Columbian Indian literature, especially that of the Náhuas, is one of the real discoveries of recent years. . . . Although formerly there was a certain interest in pre-Hispanic poetry, only today do we have direct versions, through the use of rigorous techniques in interpreting and presenting the authentic texts."

ANUARIO DEL CUENTO MEXICANO. Mexico City, Instituto Nacional de Bellas Artes, Departamento de Literatura, 1960. 248 p.

This volume, too, published at the end of last year and just beginning to circulate, falls into the category of books that age a year in only a month.

The *Anuario del Cuento Mexicano* (Annual of the Mexican Short Story) presents thirty-four authors who, during 1959, published their works in Mexican newspapers, magazines, and books. It is made perfectly clear, however, that not all contemporary short-story writers are included.

Nonetheless, the stories and authors selected do make it possible to recognize their merits independently of the trends they reflect. In Mexico, the short story field is more fully developed than that of poetry, not only as it is represented in the *Anuario* but also in fact. This was true in 1959 just as it had been for decades before. Perhaps in this genre there is a true tradition.

The publishers accept the fact that the two basic

tendencies among the short-story writers in Mexico are the realistic and the fantastic, but they do not neglect other significant currents like neorealism, within which there are various kinds dealing with historical or contemporary national subjects: the folk tale, incidents of the Revolution, stories of rural life, neoimpressionistic stories, and those about social problems, or about the Indians.

Among the thirty-four authors in the *Anuario*, again presented in alphabetical order, there are some young ones who are markedly talented. For example, Sergio Pitol with "En Familia [In the Family]," and Gustavo Sainz with "La Deshabitada [The Uninhabited]." Then there is another group, of more experienced authors, and outstanding among them are Guadalupe Dueñas with "Carta a un Aprendiz de Cuentos [Letter to an Apprentice Short-Story Writer]," Amparo Dávila with "Moisés y Gaspar [Moses and Gaspar]," Sergio Galindo with "Los Muertos por Venir [The Dead to Come]," Emma Dulujeanoff with "Llano Grande [Great Plain]," Carmen Rosenzweig with "En una Tarde [In an Afternoon]," and Carlos Valdés with "El Héroe de la Ciudad [The Hero of the City]." Not to overlook the expertness of the older short-story writers like Juan José Arreola with "Cocktail Party," José Revueltas with "Dormir en Tierra [To Sleep on the Ground]," Ramón Rubín with "El Ánima de Juan Cocospe [The Soul of Juan Cocospe]," Miguel N. Lira with "La Virgen y la Rosa [The Virgin and the Rose]," and Luis Córdova with "Los Trabajos Perdidos [The Lost Labors]."

Because this volume contains only works that appeared in 1959, there are none by short-story writers of the stature of Efrén Hernández (1903–1958). However, Hernández is mentioned in the foreword, along with Juan Rufo and Juan José Arreola, and the indigenists Francisco Rojas González (1904–1951), Ricardo A. Pozas, and Ramón Rubín, all classed as the mainstays of the structure of the contemporary Mexican short story.

OROZCO, by Luis Cardoza y Aragón. Mexico City, Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, 1960. 316 p.

Years ago, when I interviewed the Guatemalan poet and essayist Luis Cardoza y Aragón, he told me that he was deep in research on the great Mexican muralist José Clemente Orozco. At that time Cardoza y Aragón pointed out that this book would be his third on a Mexican theme and dedicated to Mexico.

In fact, the beautiful volume on Orozco and the magical expression of his painting is dedicated "To Mexico, in the hands of Alfonso Reyes."

The perfect organization and the ultimate success of this book were guaranteed beforehand by certain specific factors. First, there are the poet's sensitivity, his aesthetic vision, his enthusiasm for research on the plastic arts. Indeed, this same enthusiasm led him to write in 1927 a monograph on that other great painter Carlos Mérida; this monograph was—and this fact is worth remembering—his second published work. The first was *Luna Park*, a volume of poetry with two editions, published in

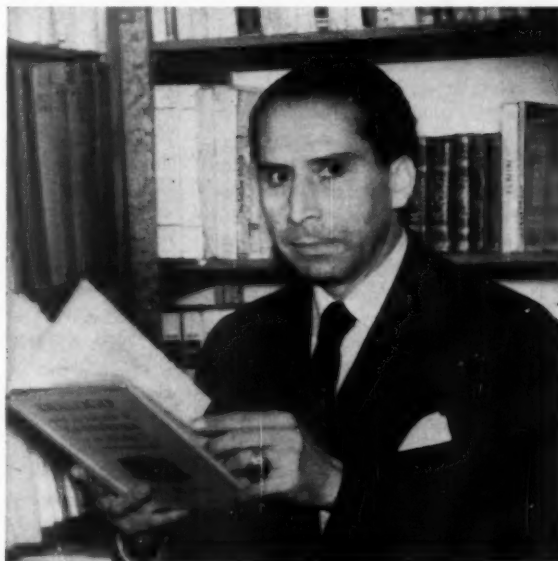
Paris in 1924. Another factor that should also be kept in mind is the theme itself: Orozco. And then, what is perhaps most important, a sure aesthetic understanding of artistic creation that serves as a bridge linking the arts of the Guatemalan poet and the Mexican muralist.

Such aesthetic understanding is rooted in the definition of the concept "poetry," whose multiple conjugations would be: poetic plastic art, the poetics of plastic art, the plastic art of poetry, and the poetry of plastic art, ending with the poetry within art and its manifestations in literary poems and pictorial poems, or, in this instance, murals.

It seems fitting to include here some of José Clemente Orozco's own thoughts on painting, as recorded by Luis Cardoza y Aragón in his book: "A painting is a poem and nothing more. A poem made of relations between forms, just as other kinds of poems are made of relations between words, sounds, and ideas. . . . The forms in a poem are necessarily organized in such a way that the whole works as an automatic machine, more or less efficient, designed to function in a certain manner, to direct . . . first, our senses; second, our emotional capacity; and, finally, our intellect."

The Guatemalan critic's well-documented study includes as indispensable complements sixty-five illustrations, reproductions of some of Orozco's studies, drawings, paintings, and murals. In addition, there is an appendix: letters from the painter to five people, among them Cardoza y Aragón himself. The letters to the author are of particular worth because more than one states, in substance, "that all authors, without exception, who have written on painting in Mexico, have utterly ignored painting and painters prior to 1922," an omission to which Orozco took definite exception, as he made clear in the views he expressed on the origins of Mexican mural art.

Mauricio de la Selva is AMÉRICA'S literary correspondent in Mexico.



Luis Cardoza y Aragón



WHO OWNS SPACE?

In Mañana of Mexico City, Juan José Morales discusses some problems of outer space that are not so remote today.

With the launching of the earth's first artificial satellite on October 4, 1957, a new era was opened, and not only in the natural sciences, for there was also a new field in International Law: legislation concerning extraterrestrial space.

The first sputnik—as well as the subsequent ones—passed over the territory of many countries, including the United States. However, no nation protested about what, in a sense, could be considered a violation of its air space. It was clear from the start that no country could pretend that its territorial rights over air space extended upward indefinitely. If it did, the sun, the moon, and the stars would come temporarily under its jurisdiction every day.

On the other hand, in the event of a protest Russia or the United States—in turn—would have been able to reply more or less as follows: "We have involuntarily violated your air space. It is deeply regretted and we recognize your complete right to demolish the device when it passes over your territory again." The only problem, and an important one, would be how to down the satellite.

There have been no protests in any case, nor has any nation asked permission of the others before launching its satellites. An implicit accord has been reached concerning the rights of all nations to use outer space without re-

strictions, just as they do international waters. But the development of science and technology has reached a point where the nations find special laws for governing space necessary, in order to define the limits where what might be called "territorial space" ends and "international space" begins.

The problem of "Space Law" was among the topics considered by the Twelfth Conference of the Inter-American Bar Association, which was held recently at Bogotá. Conclusions of the conference were, in brief, that it is necessary to divide space into "air space" and "interplanetary space." The first would be considered a part of the territory under the sovereignty of the corresponding country, and the second would be common to all nations and no one would have the right to claim ownership of, or control over, all or part of it. The final conclusion established that interplanetary space should be used only for peaceful purposes.

But it is a long way from saying to doing—suffice it to recall that the very old problem of the limits of territorial waters, which has caused bitter disputes among nations, has not yet found a solution satisfactory to all. In the case of space, how can the limits be determined?

Three different types of boundary have been proposed: geophysical, arbitrary, and technical. An example of the first type could be the ionosphere, a well-defined layer of ionized atoms—that is, atoms that have lost one or more electrons—capable of reflecting radio waves like a mirror. Actually, the ionosphere is formed of various layers and the altitude of each varies

slightly according to natural conditions, particularly as a consequence of solar activity, which has a very strong effect on those layers. But the boundary could be set at any one of these layers because, in general terms, they may be considered stable.

The arbitrary limit, as its name implies, would be determined without taking into consideration any factors other than the consent of the interested countries. It could be established at twenty-five, fifty, or one hundred miles—whatever the countries agree on.

Finally, the technical boundary should be, let us say, at the maximum altitude at which airplanes that need atmospheric air in order to function are capable of flying. . . .

It is apparent that the problems of the space age are rather complicated.

CARS FOR MEXICO

Who makes Mexico's cars? New developments in one of Mexico's most productive industries were discussed by Jane McCabe in the Mexican American Review.

Decisive, dramatic action which promises to transform completely the country's automotive industry has been taken recently by the Mexican Government.

Several factors have combined to bring about an unprecedented expansion of Mexico's automobile market, namely, the fact that people now have more money to spend on cars; an increased amount of commercial activity; and a large (nearly 25,000 miles) and rapidly growing network of highways.

In 1959, the number of motor vehicles operating in Mexico totaled 675,307, 81,413 more than in the previous year. In that year Mexico turned out, in 15 different assembly plants, vehicles with a value of approximately twenty million dollars. . . .

Out of the total units assembled in 1959, 26,702 were cars and 24,074 were trucks of all kinds. Compared with 1958, an increase was noted of 31.1 per cent in the number of cars and 29.6 per cent in the number of trucks.

On the other hand, 24,651 vehicles, already assembled, were brought into the country, including 21,547 automobiles and 3,104 trucks, making available a total of 75,427 vehicles.

The preceding figures serve to underscore the extraordinary growth in public demand for transportation services and the forces at work behind the scenes which led to the new import regulations, promulgated last November, governing the importation, price and size of motor vehicles. These measures are designed to bring the price of cars down to the economic levels of a larger number of people, without hurting manufacturers' profits. It is also hoped that the law will encourage a powerful automotive industry and reduce the flight of dollars for these formerly imported products.

According to the specific points embodied in the new regulations, as of the first of November, no foreign-assembled automobiles may be imported. Every vehicle sold here will have to be assembled in Mexico, utilizing as many Mexican-made parts as possible.

The assembly firms must promise to give economic service and an adequate supply of repair parts to the automobile distributors.

A ceiling price of 55,000 pesos (\$4,400) has been set on automobiles, counting in all extra equipment, which virtually eliminates the manufacture of luxury cars. Automatic transmissions can be included as long as they do not cause the price to exceed 55,000 pesos.

Importers of parts for assembly will be obliged to sell their vehicles at prices which are in line with the prices in effect in the country of origin.

Up until now authorization has been

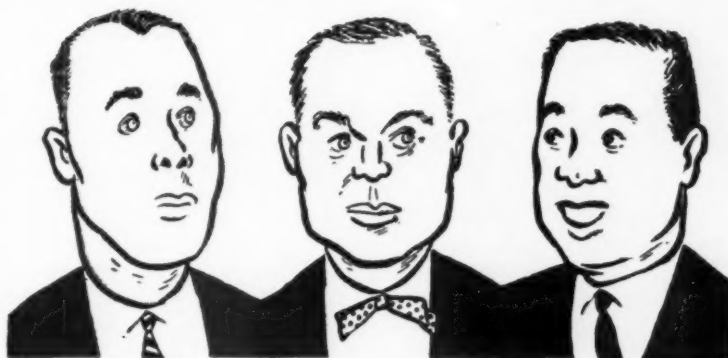
granted for 23 assembly plants in Mexico, of which 15 already were in operation in 1959, while five others confined themselves to the importation of assembled vehicles in order to introduce them to the public and to explore the market for the purpose of planning future production. . . .

Although the government had au-

thorized the annual importation of unassembled cars and trucks up to a value of 100 million dollars, in light of the present decree encouraging the production of economic type cars, that amount of money will be diverted to the manufacture of a larger number of units, which is one of the principal aims of the new regulations.

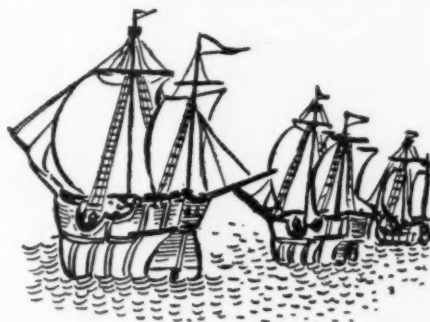
A NEW RENAISSANCE

by ABEL QUEZADA



THESE MEN ARE ALAN SHEPARD, JOHN GLENN, AND VIRGIL GRISSOM, ASTRONAUTS WHO WILL MAKE A FLIGHT INTO SPACE WITHIN A FEW MONTHS, ACCORDING TO UNITED STATES PLANS.

THE NEWS HAS NOT ATTRACTED MUCH ATTENTION, BECAUSE IT PERHAPS IS NOT ROMANTIC, BUT HISTORY MAY RECORD THIS AS THE MOST IMPORTANT EVENT OF THE TWENTIETH CENTURY.



PERHAPS EVEN AS IMPORTANT AS THE VOYAGES OF THE FIFTEENTH AND SIXTEENTH CENTURIES,



VOYAGES THAT, AS EVERYONE KNOWS, WERE MADE BY THE RUSSIAN NAVIGATORS COLUMBUS, MAGELLAN, YAÑEZ PINZÓN, AND THE REST.

—From Excelsior, Mexico City (captions translated)

The Department of Industry and Commerce has requested the assembly plants to begin purchasing in Mexico, as soon as possible, between 60 and 65 per cent of the parts which go into the fabrication of their cars. A representative of the Ford company here reported that that firm could attain the required percentages in three years with an investment of 50 million dollars.

Spokesmen for the Japanese firm of Nissan, makers of the Datsun car, announced that their vehicle would begin to be assembled in Mexico last November at the Willys factory where the Rambler and Jeep are also assembled. The Japanese also stated that they expect to make an initial investment of from 25 to 30 million dollars to set up their own assembly plant and that within three or four years their parts would be 63 per cent made in Mexico.

Fábricas Auto-Mex, which assembles Plymouth, Dodge, Valiant, and Simca passenger cars (with a pending arrangement with Fiat) and Dodge, Fargo, and De Soto trucks, has made an agreement allowing it to use patents and technical procedures of the Chrysler Corporation. The company's proposed project, which will necessitate investments of up to 30 million dollars, will enable the plant to step up its current production of 22 per cent Mexican-made parts to almost 75 per cent in a brief period. Under terms of the new plan some 26,000 to 36,000 units are envisioned.

Similar ventures are already under way by Swedish, French and other European automotive interests.

THE QUITOS OF ECUADOR

The fabulous Quitos come alive in a new book discussed by C. de J. in Cuadernos of Paris.

El Camino del Sol, by Jorge Carrera Andrade, is a very interesting study of prehistoric and historic times, from the legendary days of the vanished Kingdom of Quito to the August 10, 1809 revolt against Spanish colonial domination, the prelude to the independence that Ecuador attained definitely in 1822.

The book, published by the Casa de la Cultura Ecuatoriana, has an introduction and two parts: the first en-

titled "*El Fabuloso Reino de Quito*" (The Fabulous Kingdom of Quito), and the second, "*La Tierra Siempre Verde*" (The Ever Green Land). In these comments we shall limit ourselves to an analysis of the introduction and the first part, since the second part reproduces, almost literally, a previous work under the same title, which we had the pleasure of reviewing a short time after its publication.

In the interest-packed introduction, the author gives a brief résumé of prehistoric discoveries and of the various theories expressed by ethnologists and archaeologists concerning the first peoples of America, their origin, and the possible routes of their immigrations. The author rightly states that legends have given a confusing picture of the primitive history of Ecuador. In fact, there is no doubt that the so-called "Invasion of Giants"—in whose existence the French anthropologist Paul Rivet never believed—is merely a fabulous legend.

In part one, the author begins at the era he considers already historic. He studies the arrival on the Ecuadorian coasts of the "people who came from the sea," the Quitos or Caras who were, apparently, the first immigrants. They probably came from Polynesia and must have reached the coasts on great rafts impelled by one of the maritime currents of the Pacific that wash the shores of Peru and Ecuador. Next, the author brings together a multitude of scattered historical and legendary data, through which he reconstructs the salient characteristics of the Inca conquest, its political system, its government organization, and the most notable successes that preceded the downfall of the Inca Empire. Finally, he tells of the last days of the reign of Atahualpa, the tragedy of Cajamarca, the explorations and discoveries in Ecuadorian territory by the Spaniard Ruiz de Andrade, and the conquest of the

country by the Spaniards.

Notwithstanding its historical character, the narrative does not quite meet rigorously scientific historical standards. The author could not keep his poetic soul in abeyance, and the beautiful literary style which is characteristic of him is so much impregnated with poetry that the impression is given, in much of the narrative, that it is more a legend than actual history. This observation is in no way whatever a criticism, or a censure of the author, since we are sure that in conceiving of this book, as well as of the former which we mentioned, he never intended that it should be subjected to the exigencies required of a scholarly history. Part one is a veritable compilation of legends and traditions, tragic or beautiful. At the same time, it is an anecdotal account of historically substantiated facts, in which the author, inspired by his poetic soul, looks for and finds the most beautiful vibrations of history, placing them in the majestic country of the Camino del Sol—as the Caras called the Equator.

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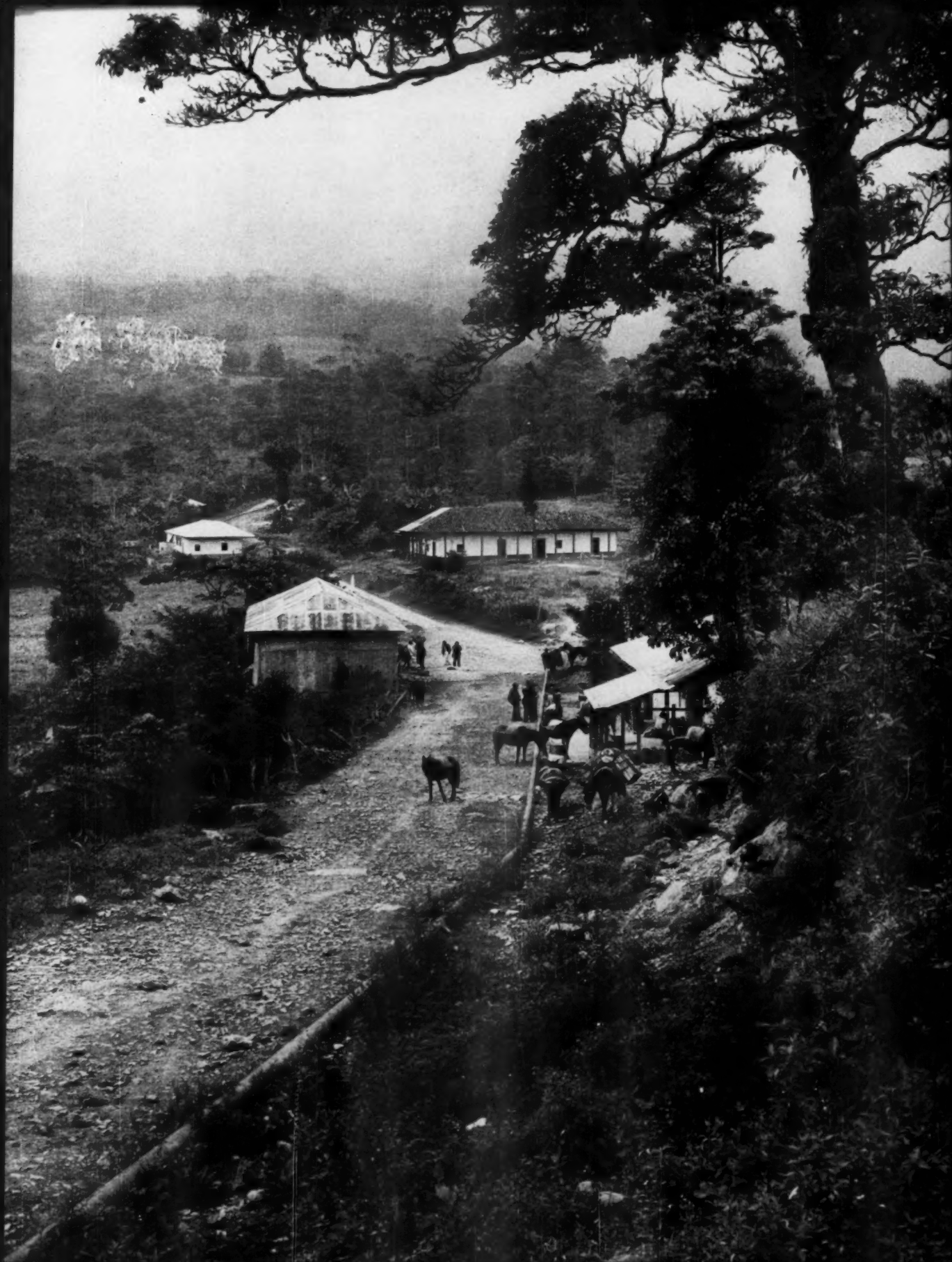
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